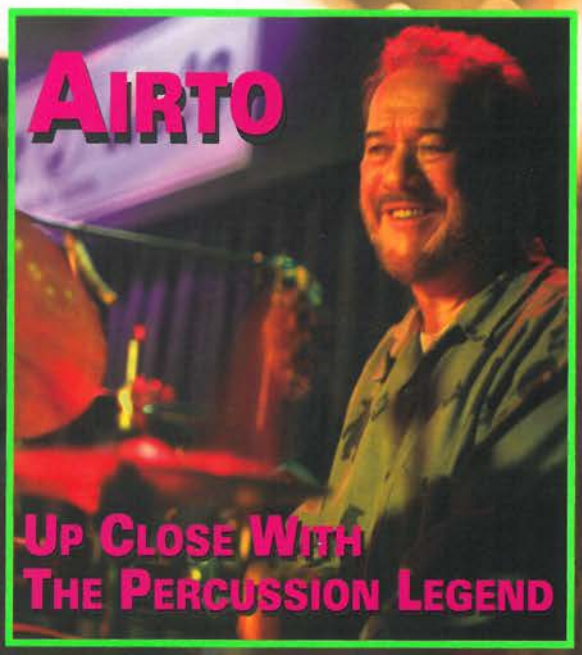
• ROY HAYNES • NEW TAMA SNARES • CLEM BURKE •

MODERN DRUMMER®
The World's Most Widely Read Drum Magazine
May 2004

PUDDLE OF MUDD'S GREG UPCHURCH
GREAT DRUMMING...ON DISPLAY



AIRTO
UP CLOSE WITH THE PERCUSSION LEGEND

MARCUS MILLER'S POOGIE BELL
HEART AND SOUL

OFF THE RECORD WITH P.O.D.'S WUV

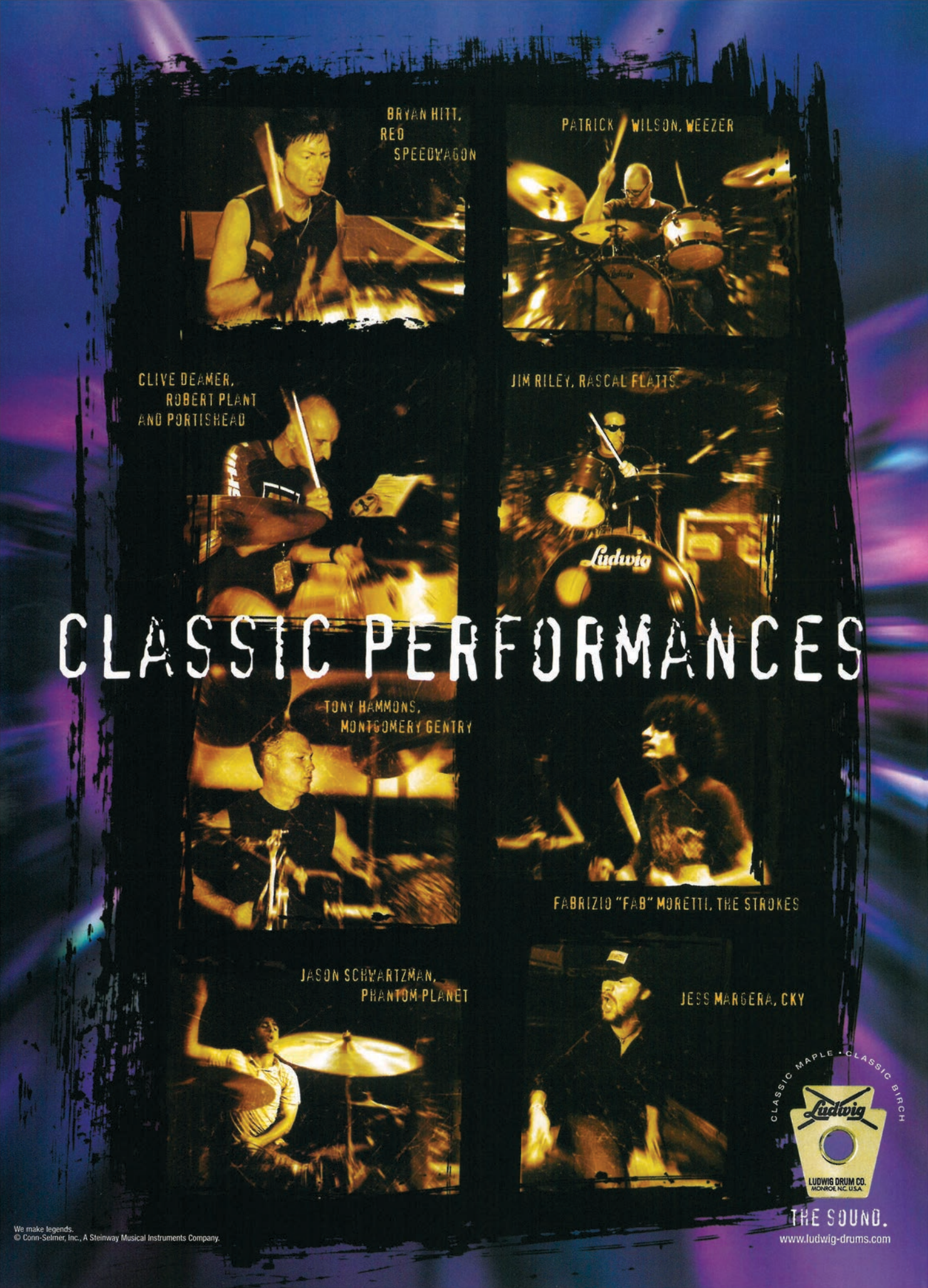
NYC JAZZ PHENOM ARI HOENIG

TOP-10 TIPS FOR THE CLUB DRUMMER

WIN! A HUMONGOUS PRIZE PACKAGE FROM GRETSCH, SABIAN, GIBRALTAR, TOCA, VIC FIRTH, & TKL!

www.moderndrummer.com

$4.99US $6.99CAN
05>
0 74808 01203 9


BRYAN HITT, RED SPEEDWAGON
PATRICK WILSON, WEEZER
CLIVE DEAMER, ROBERT PLANT AND PORTISHEAD
JIM RILEY, RASCAL FLATTS
Ludwig
CLASSIC PERFORMANCES
TONY HAMMONS, MONTGOMERY GENTRY
FABRIZIO "FAB" MORETTI, THE STROKES
JASON SCHWARTZMAN, PHANTOM PLANET
JESS MARGERA, CKY
CLASSIC MAPLE • CLASSIC BIRCH
Ludwig
LUDWIG DRUM CO.
MONROE, N.C. U.S.A.
THE SOUND.
www.ludwig-drums.com
We make legends.
© Conn-Selmer, Inc., A Steinway Musical Instruments Company.

We've Killed Your Vibe...

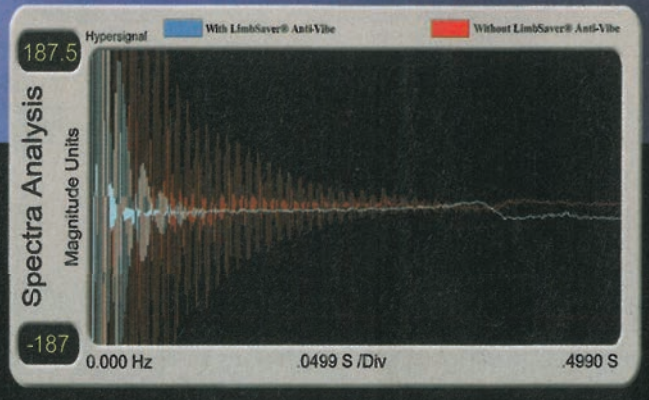
...Your Hands Will Thank Us.

Most of your favorite Zildjian models are available with ANTI-VIBE Technology. Choose 7A, 5A, 5B & 2B in both Wood & Nylon.

Traditional feel from Select U.S. Hickory.

Patented Internal Dampening System free floats to absorb vibrations while maintaining a great stick response.

Spectra Analysis Lab Testing shows a vibration dissipation improvement of over 50% on a Zildjian 5B drumstick after ANTI-VIBE treatment.



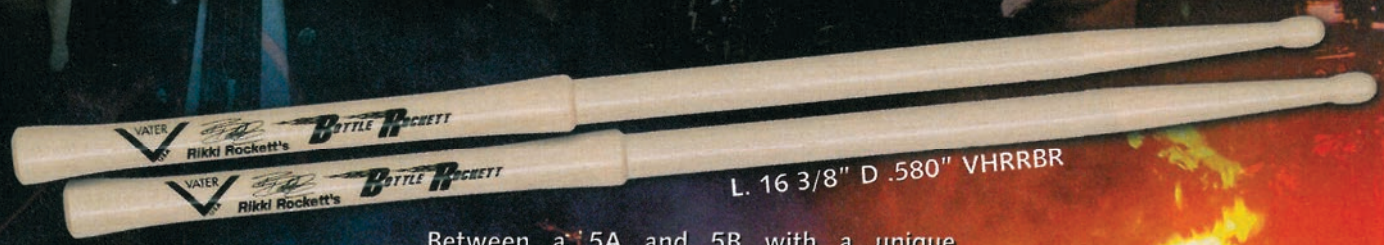
SOMETIMES, NOT HAVING A VIBE IS A GOOD THING. ESPECIALLY WHEN IT COMES TO YOUR BODY. EXCESSIVE VIBRATION CAUSED BY THOUSANDS OF DRUM STROKES ADDS UP. WORKING ALONGSIDE THE WORLD-RENOWN VIBRATION EXPERTS AT SIMS VIBRATION LABORATORY, ZILDJIAN DEVELOPED ANTI-VIBE™ TECHNOLOGY TO REDUCE UNWANTED VIBRATIONS. BUT DON'T TAKE OUR WORD FOR IT...FEEL WHAT YOU'LL BE MISSING BY TESTING A PAIR AT YOUR LOCAL ZILDJIAN RETAILER.

PLAY WITH FIRE
ZILDJIAN DRUMSTICKS

Zildjian®

Rikki Rockett's BOTTLE ROCKETT

"Stick choice should be every drummers first decision. Sticks are the liaison between you and your creative expression on the drums. Getting there the smoothest way is the reason why I use Vater."



L. 16 3/8" D .580" VHRRBR

Between a 5A and 5B with a unique handle built into the grip. This handle helps prevent the sticks from slipping out of your hands while playing and gives the stick an unmistakable look. The gradual taper and weight gives the Bottle Rockett outstanding rebound, response and playability. Even though the design comes from a legendary glam rock/metal drummer, the Bottle Rockett is versatile enough for applications outside the stick-twirling genre.

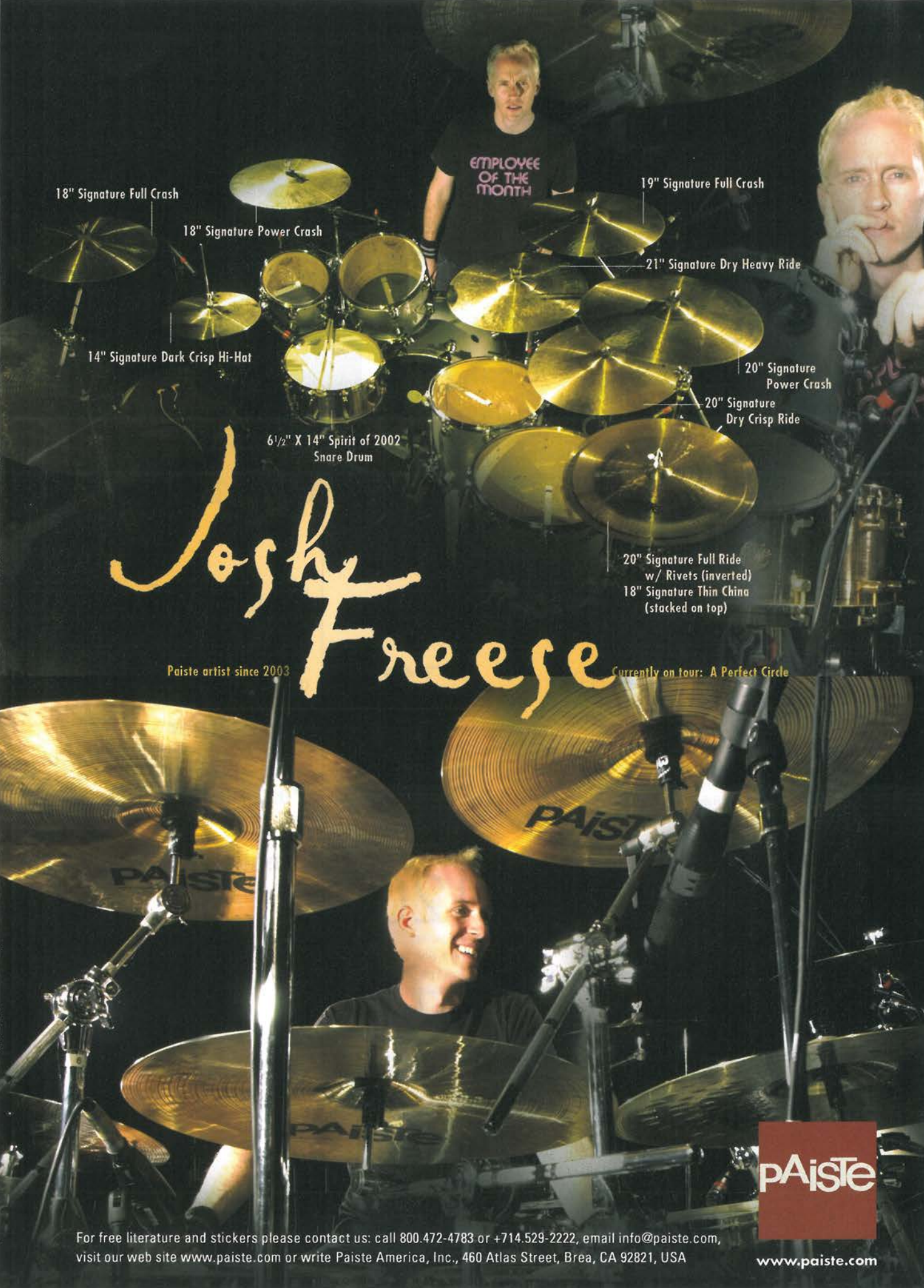
VATER PERCUSSION USA

Poison

Unmatched Quality Guarantee: *Vater guarantees their drumsticks to be straighter, more consistent and of higher quality than all other leading drumstick manufacturers. Vater's Nylon tips are also guaranteed not to fall off, crack or break for the performance life span of the drumstick.*

ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877 **VATER.COM**


EMPLOYEE OF THE MONTH
18" Signature Full Crash
18" Signature Power Crash
19" Signature Full Crash
21" Signature Dry Heavy Ride
14" Signature Dark Crisp Hi-Hat
20" Signature Power Crash
20" Signature Dry Crisp Ride
6½" X 14" Spirit of 2002 Snare Drum
20" Signature Full Ride w/ Rivets (inverted)
18" Signature Thin China (stacked on top)
Josh Freese
Paiste artist since 2003
Currently on tour: A Perfect Circle
PAISTE
PAISTE
PAISTE
PAISTE
pAiSTe
For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA
www.paiste.com

Contents

Volume 28, Number 5

Alex Solca

Puddle Of Mudd's
Greg Upchurch
Solid, dramatic, and positively in your face, the drumming of Greg Upchurch has impressed more drummers—and has been heard on more slammin' albums—than you probably know.
by Waleed Rashidi
44

Paul La Rata

The Legendary
Airto Moreira 58
Brazil is a magical land, a melting pot of soul-stirring musical styles. No musician of the past half century represents this concept better than drummer/percussionist Airto Moreira.
by Rick Mattingly

Alex Solca

Marcus Miller's
Poogie Bell 72
Fitting in is the name of the game with Poogie Bell. And with a massive groove and a well-honed ability to adapt, he's done just that, with acts as diverse as David Sanborn, Eve, and Chaka Khan.
by Robin Tolleson

Al Pereria

Jazz Blazer
Ari Hoenig 126
Gigs with stars like Joshua Redman, Kenny Werner, and Wayne Krantz tell only half the story behind Ari Hoenig, one of the most fascinating musicians on today's jazz scene.
by Bill Milkowski

WIN! WIN! WIN! 156
A $21,000 Prize Package
Including Gretsch Drums, Sabian Cymbals, Toca Percussion, Gibraltar Hardware, Vic Firth Sticks, and TKL Cases

Update 24

Kelly Clarkson's
Paul Allen

Randy Travis's
Herb Shucher

David Lee Roth's
Ray Luzier

The Joe Bonamassa Band's
Kenny Kramme

April Wine's
Jerry Mercer

Playback

With Blondie's
Clem Burke 118
The greatest punk/disco/pop band ever has been powered by Clem Burke since day one. *MD* takes a walk down memory lane with the dynamic skinsman—and uncovers a few drumming surprises in the process.
by Adam Budofsky

In Memoriam

Don Lamond 150
An active and beloved drummer since his days with Woody Herman's Thundering Herd, Don Lamond brought style and excitement to every gig he ever played.

Education

84 Rock 'N' Jazz Clinic
Creative Grooving: Groupings Of Five In Funk/Fusion Time
by Christian Finger

86 Rock Perspectives
Time, Feel, And Groove: Focusing On The Essentials
by Rod Morgenstein

88 Drum Soloist
Roy Haynes: "Reflection"
Transcribed by Michael Dawson

90 Off The Record
P.O.D.'s Wuv: Payable On Death
by Ed Breckenfeld

92 Show Drummers' Seminar
Movin' Out's Chuck Burgi
by Joe Bergamini

98 Basics
Practice Smart! Tips For Squeezing The Most Out Of Your Woodshedding
by Douglas Wurst

100 Club Scene
Success In The Trenches: 10 Steps To A Better Club Experience
by Jeff Schaller

102 Taking Care Of Business
Know Before You Go: Negotiating Your Employment Agreement
by Bobby Borg

108 Concepts
How Good Is Your Bad?
by Billy Ward

Page 144

Departments

8 An Editor's Overview
It's Still Fun
by Rick Van Horn

10 Readers' Platform

14 It's Questionable

18 Ask A Pro
Breaking Benjamin's Jeremy Hummel, Vic Firth, and FFH's Scott Williamson

116 On The Move

140 Showcase

144 Critique

148 Drum Market
Including Vintage Corner

152 Backbeats
Tony Thompson Benefit, and more

160 Drumkit Of The Month

Page 33

Equipment

32 Product Close-Up
Tama Bronze And Starclassic Maple Snare Drums

34 Bosphorus New Orleans Series Cymbals

35 Quick Looks: Regal Tip E Series Sticks

36 Mapex Janus Ergo Double Pedal

38 Craviotto Drum Company Snare Drums

112 Shop Talk
Joe Cusatis And The Modern Drum Shop: The Big Window Beckons
by T. Bruce Wittet

136 New And Notable

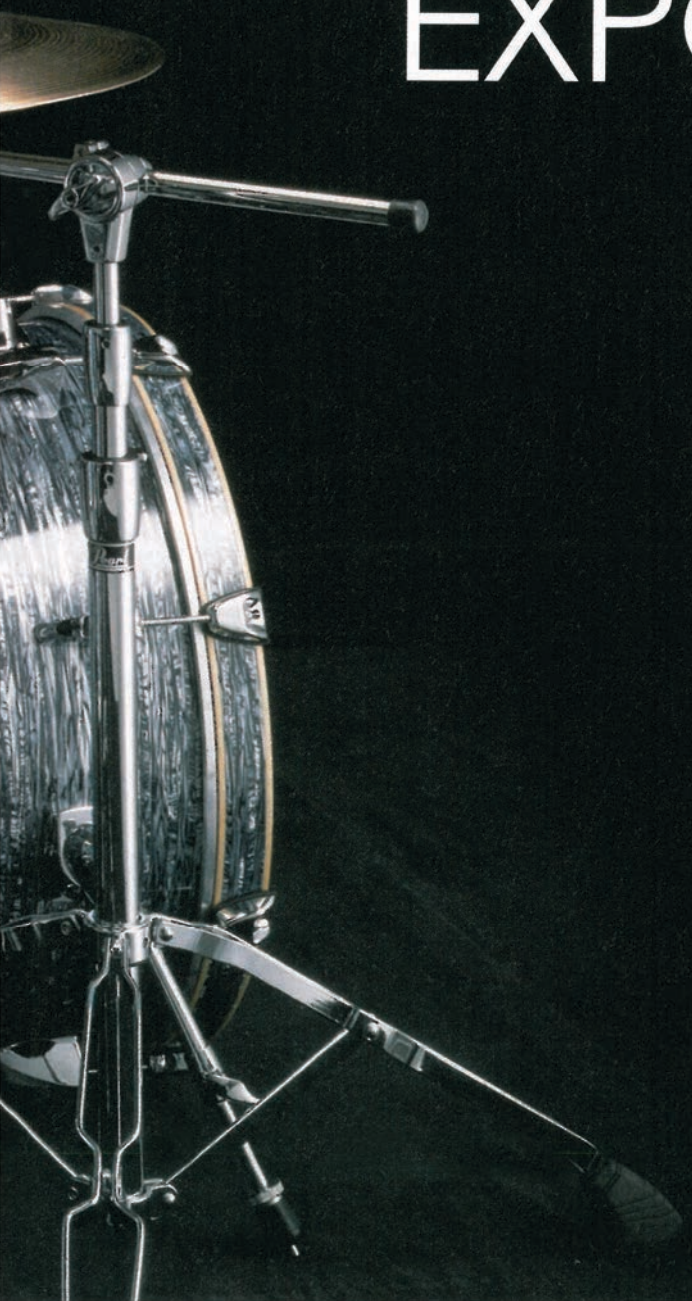
Page 136

Pearl
EXR
Pearl
EXR

WHILE TRYING TO SLIGHTLY BLUR THE LINE
BETWEEN HI AND LOW END DRUMS,

WE PRESSED TOO HARD, AND COMPLETELY
ERASED IT INSTEAD. INTRODUCING...

THE ALL NEW
EXPORT EXR



GET ALL THE DETAILS AT
WWW.PEARLDRUM.COM

Pearl®
The best reason to play drums.

AN **EDITOR'S** OVERVIEW

It's Still Fun

A friend recently asked if drumming was still fun for me after all the years that I've been playing. I responded with the following story.

This past November I got a call from Rob Romeo, asking me to sub for him on New Year's Eve. Rob drums for The Duprees, a 1960s vocal group whose hits include "You Belong To Me" and "Have You Heard?" They regularly headline their own shows, as well as various doo-wop extravaganzas throughout the Northeast. I'd subbed for Rob once before, and I was flattered to be asked back for the New Year's Eve show.

Between playing for a local high-school musical and the frenzy of the Christmas holidays, I wound up with only the Saturday prior to New Year's Eve to rehearse the Duprees tunes. I took several CDs and Rob's drum book into my rehearsal space, and emerged eight hours later—exhausted but confident that I was ready to play the show.

The gig was on Long Island—normally a two-hour drive away, but at least three on this holiday. The band was to be set up by 7:00 P.M., so my wife and I left at 2:00 in order to arrive at the venue by 5:00. We set up in a frigid banquet hall full of un-set tables that gave no indication of any event going on later. At 6:00 a DJ arrived, saying that she was to play the breaks between the band sets. Problem was, The Duprees do one ninety-minute show. There would be no band sets.

While the scheduling was being sorted out, we sat around, still freezing in the unheated hall. A somewhat surly manager suggested that we could either wait in the bar (drinking at our own expense) or in our "dressing room." This room—also unheated—featured an uncurtained bay window that faced the facility's parking lot, offering a full view to anyone entering the building.

Around 8:30 it was determined that The Duprees would perform from 10:45 until 12:15, so as to be able to ring in the New Year during their show. That left us sitting around again, waiting for a promised meal that didn't materialize until 10:00. After four hours of inactivity, we now had to eat quickly in order to make the start time for the show. *Following* the show, we broke down, loaded out into the frigid morning, and made the three-hour drive home. All in all, it was a thirteen-hour workday.

Ah, but amid those thirteen hours were ninety minutes of sheer bliss. The crowd loved The Duprees' show, and I loved working with their talented band. In fact, I got a rush just from being behind the drums in such a high-energy, high-quality performance situation. The musical director was very complimentary about my contribution to the night's success, and my wife was there to share the whole experience with me. Those ninety minutes more than made up for the other eleven and a half hours of discomfort and tedium.

So, to answer my friend's question: Yup. It's still fun.

MODERN DRUMMER

Volume 28, Number 5

The World's Most Widely Read Drum Magazine

FOUNDER
RONALD SPAGNARDI
1943-2003

PUBLISHER/PRESIDENT	ISABEL SPAGNARDI
SENIOR VICE PRESIDENT	LORI SPAGNARDI
VICE PRESIDENT	KEVIN W. KEARNS
ASSOCIATE PUBLISHER	TRACY A. KEARNS
SENIOR EDITOR	RICK VAN HORN
EDITORIAL DIRECTOR	BILL MILLER
MANAGING EDITOR	ADAM J. BUDOFSKY
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ASSISTANT ART DIRECTOR	MICHELE M. HEUSEL
ASSISTANT ART DIRECTOR	JOSEPH KING
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
EDITOR/ADVERTISING ASSOCIATE	BILLY AMENDOLA
OFFICE ASSISTANT	ROSLYN MADIA
OFFICE ASSISTANT	ROSEMARY BLAHA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices.

Copyright 2004 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US, Canada, and Mexico $34.97 per year; $56.97, two years. Other international $41.97 per year, $79.97, two years. Single copies $4.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call (800) 551-3786 or (815) 734-1170.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: For reprints contact Heather Osborne at PARS International Corp., tel: (212) 221-9595, ext. 333, fax: (212) 221-1468, heather@parsintl.com, www.magreprints.com.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, PO Box 740346, Boyton Beach, FL 33474-0346, abramson@prodigy.net.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES

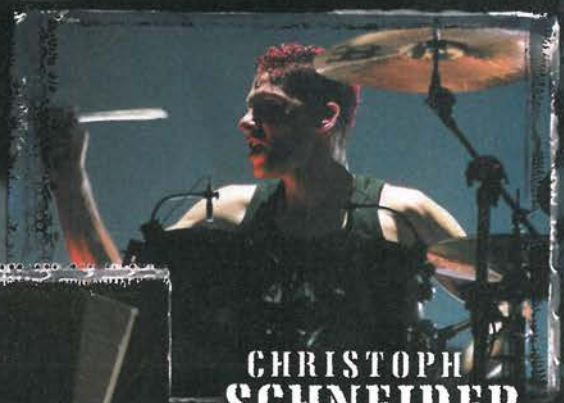
MEINL

cymbals

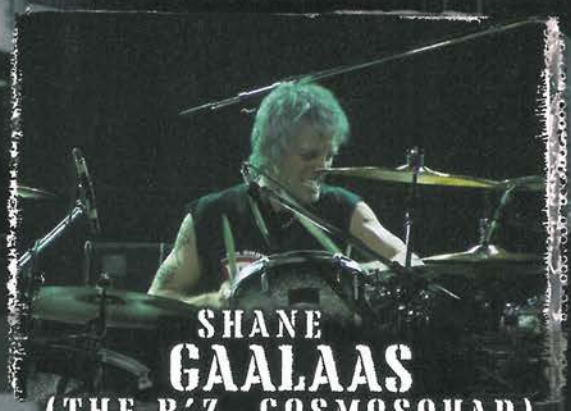
...inspire

JASON
BITTNER
(SHADOWS FALL)

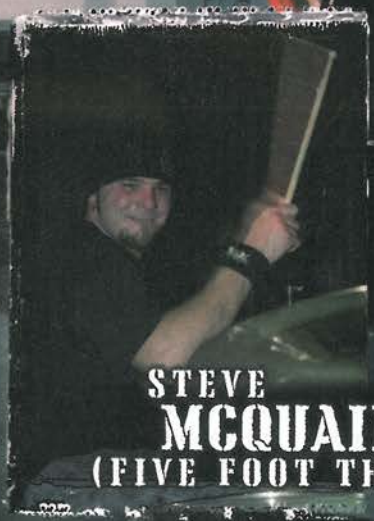
PAUL
CROSBY
(SALIVA)



CHRISTOPH
SCHNEIDER
(RAMMSTEIN)

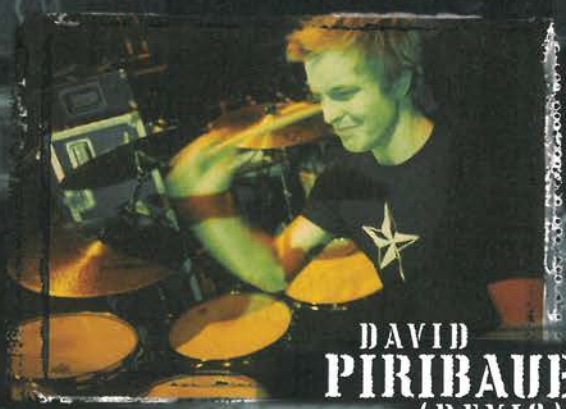


SHANE
GAALAAS
(THE B'Z, COSMOSQUAD)



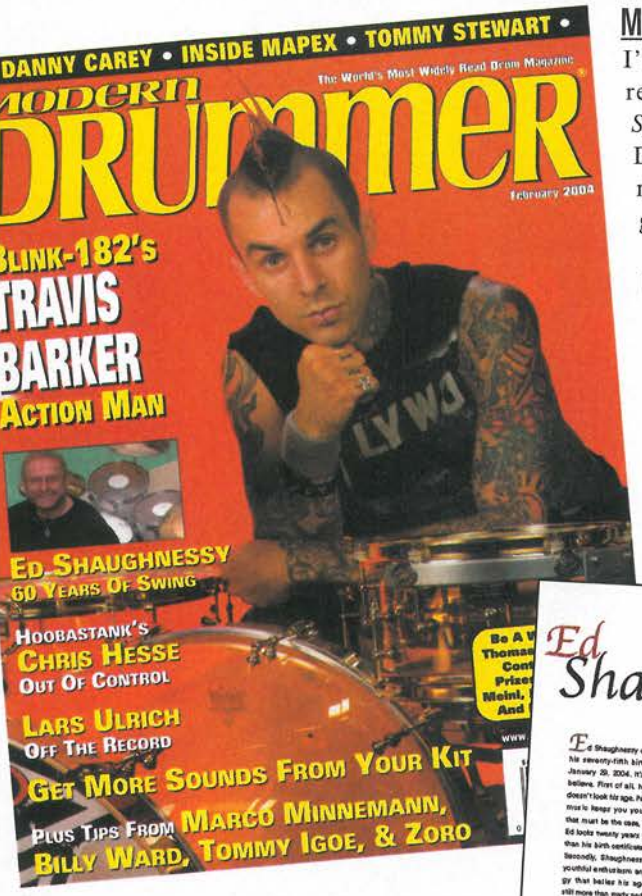
STEVE
MCQUAIN
(FIVE FOOT THICK)

BARRY
KERCH
(SHINEDOWN)



DAVID
PIRIBAUER
(REVIS)

www.meinlcymbals.com



Travis Barker

Travis Barker is one of the few shining lights to come out of the pop/punk genre. Yet very little actual drumming was discussed in his February cover story. There was a bit of discussion regarding recording techniques and the "vibe" of the album, but equal space was given to Travis's hyperactiveness while listening to tunes in his ridiculously expensive car.

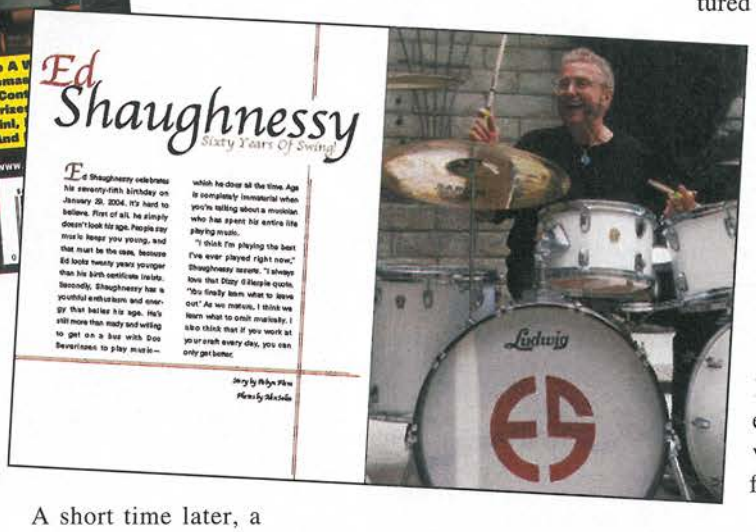
When I read *Modern Drummer*, I want to read about drumming, not about a drummer's clothing line. I really don't need to know about divorce and impending births. I want to know why Travis uses smooth white Emperors, or acrylic drums. I want to know if he has ever dabbled with a double pedal.

I think the issue would have been better served if Chris Hesse had gotten the cover. I'm not really a Hoobastank fan, but at least the focus of the article was on drumming—as it was in the article on Ed Shaughnessy. I'm not angry, just puzzled. **Felix Deluna**

Mapex Spotlight

I'm writing this letter in response to your February *Spotlight* piece on the Mapex Drum Company. But first let me give you a little background.

I was the drummer for the band Fathead, which opened for Great White at The Station in West Warwick, Rhode Island, on the night of the tragic fire. My wife and I barely escaped. And while it is relatively minor under the circumstances, I lost my entire kit.



A short time later, a benefit called "A Night Of Healing" was held. I was asked to roadie for all the drummers, including Vanilla Fudge's Carmine Appice and Blue Öyster Cult's Bobby Rondinelli. I was impressed with Carmine's Mapex drum throne, with its leopard-print seat. I was unable to find that seat later on Mapex's Web site, so I wrote the company a letter, explaining my situation. Mapex's Chuck Turk and Jeff Ivester each wrote me back within a few days, saying how sorry they were for my loss. They also offered to send me a seat like Carmine's at no charge.

It was nice to see, in your story, the faces of the people who were so kind to me. I'd like *MD*'s readers to know the kind of people who work at Mapex, and to publicly say thanks to Chuck, Jeff, and all at Mapex for their kind support. **Al Prudhomme**

Randy Jones

I want to thank you for the Randy Jones article in the February 2004 issue. Most young drummers are probably not aware of him. I sincerely hope that your article influences people to listen to Randy's playing, especially with The Dave Brubeck Quartet. I studied with Randy in the late 1970s, and I'm still mindful of all the things he taught me. Whereas a lot of drummers are rhythmic, Randy is *musical*. **Barry Becker**

Ed Shaughnessy

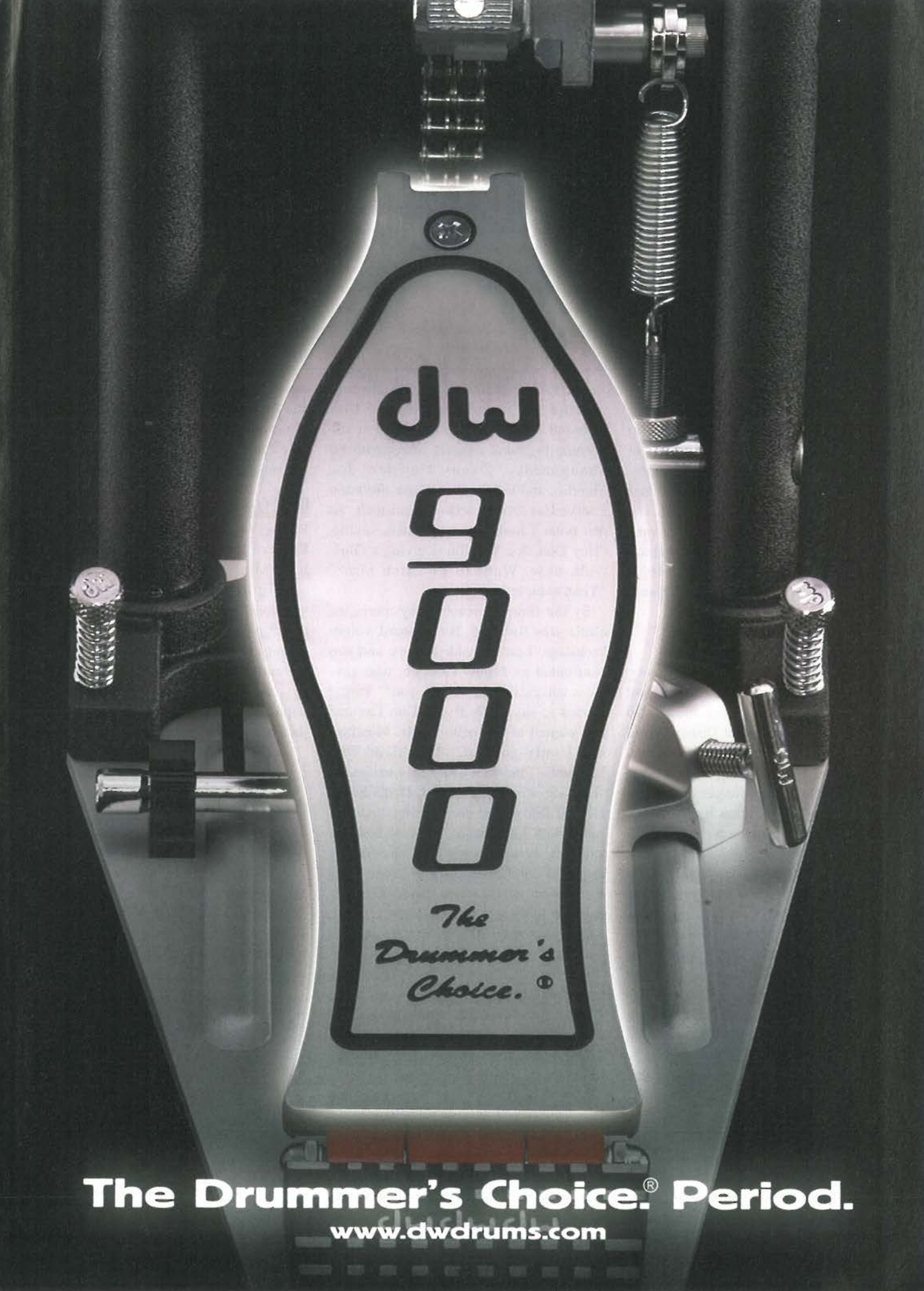
I wonder if I'm the only reader who was disappointed that Ed Shaughnessy only appeared on *MD*'s February cover in a small inset photo instead of being the featured artist. Ed might not be the hottest performer of the moment, but how can one not be amazed and humbled by a musician who has played for over half a century with his level of skill, enthusiasm, vitality, and professionalism?

We shortchange ourselves if we neglect to study and interact with those who have a solid lifetime of experience. While the forces of marketing and advertising shine a bigger spotlight on youth with each passing year, I hope that we can resist their pressures and choose instead to treasure the values of experience and wisdom. We all have so much to learn from those who came before us.

Clarence W. Hoover III

Working With A Conductor

I really enjoyed Tommy Igoe's February article on working with a conductor. Tommy's humor was great! Last year I was in the pit for the New Zealand premier of the musical *Copacabana*, and had my first taste of working with a conductor. It was a great experience that helped me in many ways, including developing confidence,



The Drummer's Choice.® Period.

www.dwdrums.com

learning new material, and playing styles I wouldn't normally choose to.

The experience also helped me as a drum teacher. I could use the fact that my ability to read helped me get the gig—thus encouraging my students to improve their reading. If you get the opportunity to play shows and work with a conductor, I thoroughly recommend it. **Jack Moyle**

7 Ways To Nail New Rhythms

While the late Charles "Woody" Thompson is, unfortunately, unable to accept my commendation in a conventional sense, I still want to salute him for his "7 Ways To Nail New Rhythms" article in the February issue. While each of the article's listed ideas might elicit the response "Of course," I think it served to remind us of how seldom these methods are brought to bear on practicing a new pattern. Without them, we deprive ourselves of total mastery of the pattern, exploration of additional contexts in which it might be useful, and the opportunity to discover interesting variations on our original idea. Mr. Thompson left us with a powerful and enduring bit of advice. **Alan Dunst**

Don Lamond

We have lost another one of the greats. Don Lamond was a mentor, a friend, and an inspiration. When Don moved to Orlando, Florida to work at Disney World in the late '70s, he made it a point to get out into the music community on his nights off and meet all the younger drummers working around town. I was lucky enough to be one of those drummers. I was working with Don's wife, Terry—a fine jazz singer—and Don would frequently come into the hotel and watch the second show.

I picked Don's brain at every opportunity, and he would graciously answer all my questions. I remember Don laughing one night about taking over Dave Tough's seat in the Woody Herman band. He called it "replacing the irreplaceable." Of course, Don was more than qualified for the task. His recordings with Herman went on to become classics of big band drumming, and include some of the most amazing drum breaks ever recorded.

Every time Don played, we all got a lesson in taste, imagination, dynamics, and personality. He was truly one of a kind, and he will never be forgotten. **Ron Hefner**

Kudos To Steve White

I'd like to salute the most respected drummer in the UK, Steve White. I'm a part-time drummer in Liverpool, and a huge Steve White fan. I was recently booked to go to one of Steve's drum workshops. But I found out that I had cancer that same day, so I didn't go. Steve somehow found out that I was ill, and three months later he invited me backstage at a Paul Weller gig. I was on chemo and very ill, but I went along and chatted all day with Steve and Paul.

Steve has been a good mate, helping me ever since. In fact, he paid for me to set up a cancer-awarness Web site, using his own Web designer. The site—www.checkemlads.com—offers advice to kids and young men. We are also planning fundraising activities in the UK to help teens and men who have testicular cancer. Please let your readers know about the site. **Phil Morris**

Left to right: Steve White, Phil Morris, and Paul Weller

At the 1998 Percussive Arts Society convention in Orlando, my friend Don Lamond was asked to perform in the evening big band concert, along with Ed Shaughnessy, Danny Gottlieb, Joe Morello, and Ed Thigpen. That afternoon I served as Don's acting drum tech. At one point I looked at my watch, saying, "Hey Don, Joe Morello is giving a clinic right now. Want to go catch him?" "Yeah man, let's go."

By the time we reached the room, the clinic was finished. But I heard voices backstage. I pulled aside a drape and was confronted by Danny Gottlieb, who gave me a quizzical "May I help you?" look. I started to say, "My friend Don Lamond just wanted to say hello to Mr. Morello." But I only got out, "My friend Don Lamond..." before Danny said excitedly, "Hey Joe, it's Don Lamond. Don's here!" Joe and Danny had been having a conversation with Jim Chapin, and now both Joe and Jim were hugging Don and talking about old times at the Hickory House. I just stood there with a silent Danny Gottlieb, listening to these drumming icons cracking jokes and telling stories. It was an enchanted moment.

On this past Christmas day I learned of Don's passing. When I called his wife, Terry, a few days later to offer my sympathies, she told me that she had already heard from Louie Bellson, Jeff Hamilton, and Danny Gottlieb.

I know that many other drummers knew Don longer than I did, and have better stories to tell. But listen up, drum brothers and sisters! On that evening in Orlando, when Don sat down behind his drums and cocked his ears to the big band wailing behind him, he dropped fifty years. He sat erect, ears scanning like radar, and he just kicked the hell out of that big, monster groove. I'm blessed to have known him and to have heard his stories and laughter. **Timothy Lee Cromer**

RIMS Clarification

In the review of the Gretsch Maple Renown drumkit in the February issue, Rick Mattingly says, "Gretsch started offering RIMS mounts on their kits several years ago." I'd like to clarify that since the RIMS patent expired in 1999, Gretsch no longer uses authentic RIMS mounts. They are currently using Gibraltar's suspension system. Several drum companies use copies of the genuine RIMS system, but there is a big difference.

Gary Gauger, president,
Gauger Percussion

Credit Where It's Due

Thank you for printing the pictures of my drumkit in your February *Drumkit Of The Month* department. Unfortunately, I forgot to give credit to the photographer. Without Rhonda Siebecker of Expressions Photography, I would not have been able to supply such nice slides of the kit. **John Nokovic**

OOPS!

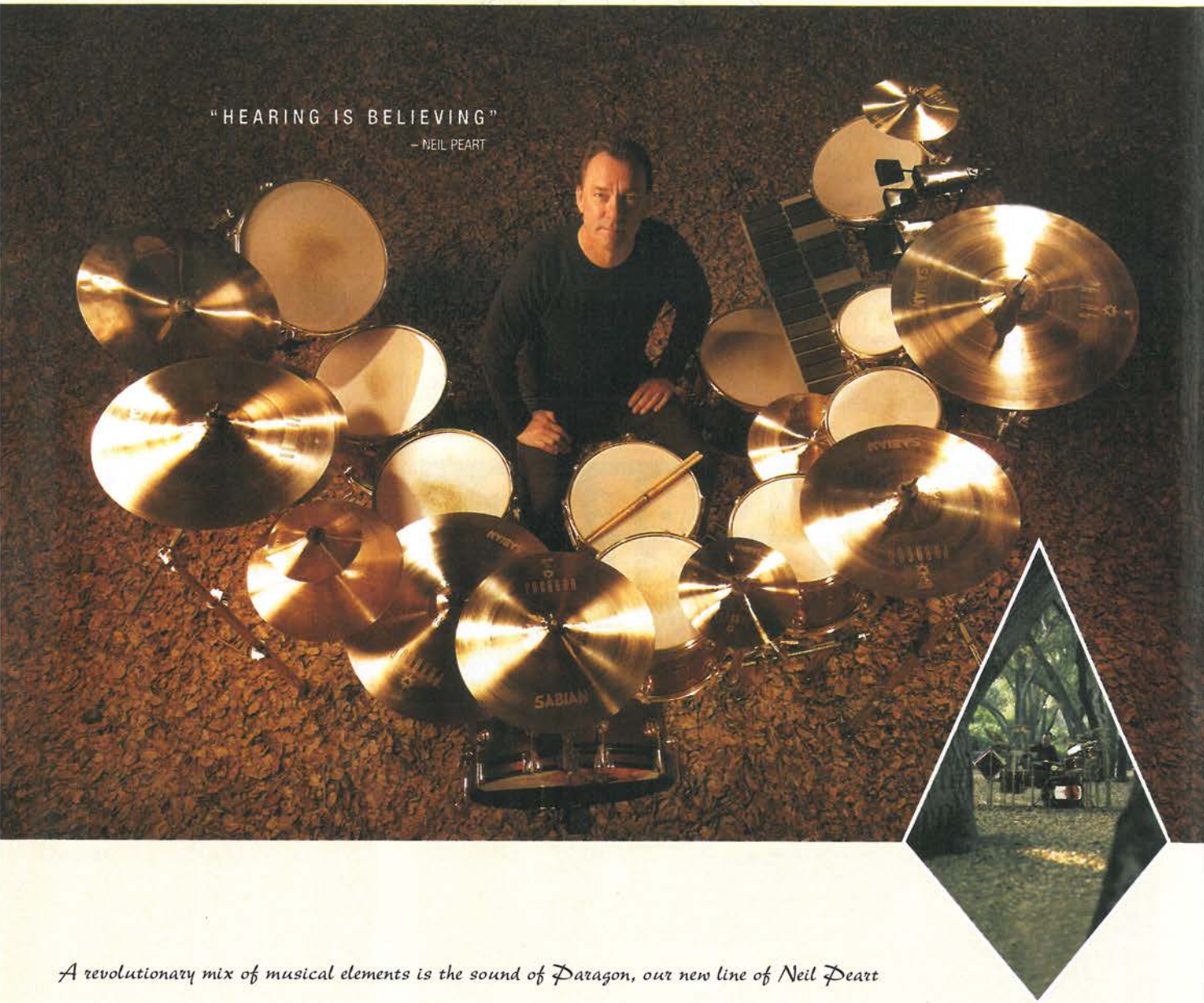
The "Who's Using What" section of the February *Backbeats* department incorrectly listed former Third Eye Blind guitarist Kevin Cadogan as the band's drummer. Third Eye Blind's real drummer is, of course, Brad Hargreaves.

How To Reach Us

Correspondence to *MD*'s *Readers' Platform* may be sent by mail: 12 Old Bridge Road, Cedar Grove, NJ 07009, fax: (973) 239-7139, or email: rvh@moderndrummer.com.

PARAGON

NEIL PEART SIGNATURE CYMBALS BY SABIAN



A revolutionary mix of musical elements is the sound of Paragon, our new line of Neil Peart signature cymbals. It's this innovative blend that allows Paragon to deliver the explosiveness of AA, the warmth of Hand Hammered and the bright, shimmering tones of AAX every time they're played.

> sabian.com

SABIAN

Firchie Snare Drum

I'm a drummer from Amsterdam, The Netherlands. I recently bought a very interesting snare drum. The badge says "Firchie Drums, N.Y." The shell is 14" at the bottom and tapers to 13" on top. But you still need 14" skins. The drum is 4½" deep and uses a free-floating hardware system to tune the top rim. Do you know something about this snare drum? **Regi Acton**

The Firchie drum was a unique design introduced in the early 1990s. It combined a metal alloy shell with a rotational tuning system reminiscent of Remo's RotoTom concept. As such, the tonality of the drum could be instantaneously changed from a tight-sounding crack to a deep "fatback" sound—and everything in between.

The idea was a good one, and the design was sound. However, the unit had an unusual look, which did not appeal to the fairly conservative drum market. Additionally, the alloy shell, along with the mechanics involved with the tuning system, made the drum relatively expensive. As a result, it was not a success, and the company went out of business within a few years.

Modern Drummer reviewed the Firchie snare drum in the August 1992 issue. If you are interested, contact our back-issue department at sueh@moderndrummer.com to see about obtaining a copy of that review.

Traditional Vs. Contemporary Teaching

I've been playing drums for twenty-five years, so I felt great joy when my eleven-year-old daughter came to me asking to play drums. I told her that she should join her school band in order to get a proper introduction to the instrument.

I was absolutely horrified to hear that at her first lesson, her drum teacher had her playing matched grip, and sitting at a kit counting the bass lines on the kick drum while reading *Alfred's Drum Lessons Vol. 1*. I'm a firm believer that there is a reason for tradition. I wouldn't trade any of the grueling rudimental drills or the rigorous hour-a-day practice that was a mandatory minimum for me. That regimen made me what I am today.

I'd really like to confront this instructor, but I don't want to "make waves" for my daughter. I'd appreciate any suggestions or comments you might have. **Dave Lane**

Traditions are important, but one cannot ignore progress. When you were given drum instruction the focus was still largely on rudimental snare drum. This was especially true with school-band instruction. Once rudimental technique was mastered, drummers might or might not move on to the drumkit.

Today, the vast majority of drum playing is done on the drumset. School bands still use stand-up drummers, but they'll often augment them with a drumset player. Any stage band or jazz band is certain to use a drumset player. So it makes perfect sense for school-music drum instruction to focus on the drumset, rather than as an offshoot of rudimental snare drum.

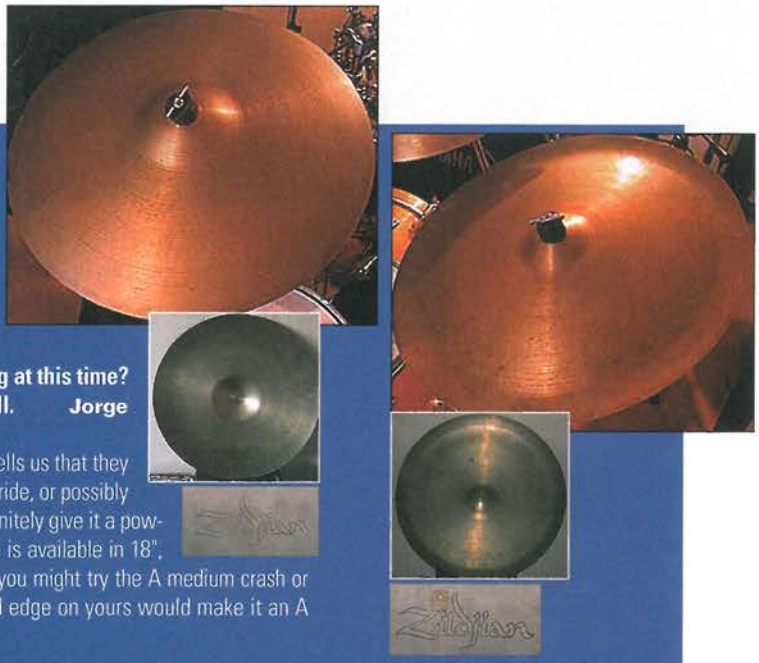
That being said, the study of rudiments should certainly be a part of a student's overall introduction to the drums. They're still the basic alphabet from which a drummer's playing vocabulary is established, whether on a single drum or distributed around a drumkit.

Your daughter is receiving a contemporary instructional approach from her school music teacher. Perhaps you could give her additional instruction in the rudiments. You can make this a father/daughter bonding experience, rather than "a grueling drill." If you do that, you and your daughter can both benefit from your years of experience and your appreciation of drumming tradition.

Cymbals From Uruguay

I live in Uruguay, in South America. I hope you can help me to know more about these cymbals. As I look at them and hear them, it seems as though the cymbal on the left is a 19" Zildjian crash-ride, while the one on the right is an A Zildjian 20" Swish or Pang. Can you tell me exactly what each one is, and when each was made?

Also, is there a 19" crash-ride or medium ride in Zildjian's catalog at this time? The cymbal I have sounds dry but not dark, with a very powerful bell. **Jorge**



Zildjian's Jason LaChappelle replies, "The style of the logo on the cymbals tells us that they were made between 1976 and 1982. The 19" cymbal is probably an A crash-ride, or possibly an A medium-thin or medium crash. The large bell on the cymbal would definitely give it a powerful sound. Zildjian does not make a 19" crash-ride today; the A crash-ride is available in 18", 20", and 22" sizes. If you're looking for another 19" that's similar to yours, you might try the A medium crash or Rock crash. As for the 20" cymbal, Pangs had straight edges. The flanged edge on yours would make it an A Swish cymbal."

Waxing Cymbals

A friend of mine recommended using car wax to help keep stick marks, fingerprints, and other accumulating crud off my cymbals. Would car wax change the look or sound of the cymbals in any way? Would it even help?
Conor

Many cymbal manufacturers apply some sort of protective coating to their cymbals before shipping them to dealers. A thin coat of wax would certainly approximate this sort of coating. As long as the wax is not a cleaner/polish product with a chemical tarnish remover or abrasive characteristic, it should pose no danger to the cymbal. A thin layer, well buffed, should not affect the cymbal's sound appreciably, and may very well provide the type of protection you describe.

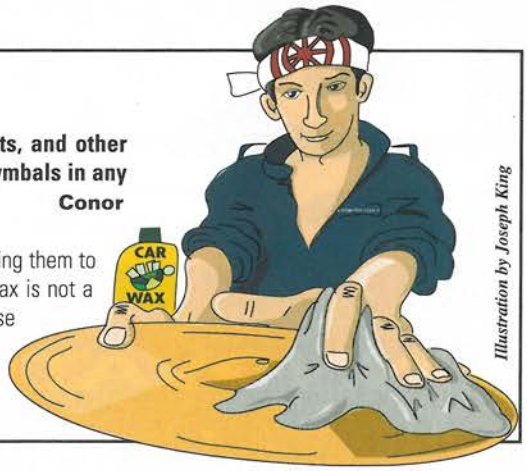


Illustration by Joseph King

Ludwig Stainless Steel Drums

I'm seeking information on the sizes that Ludwig offered during production of their Stainless Steel series. I'd like to find a used Ludwig Stainless Steel kit in very specific sizes. Since Ludwig made that series in a time period that catered to larger-diameter drums, I'm not sure this is possible. I'm looking for rack toms in 8" and 10" diameters, floor toms in 14" and 16" diameters, and 22" bass drums. Is this possible?
Andrew Mamaliga

Ludwig product manager Jim Catalano provided us with the following list of Stainless Steel drum sizes, taken from the company's 1980 catalog. Single-headed toms: 5½x6, 5½x8, 6½x10, 8x12, 9x13, 10x14, 12x15, and 14x16. Double-headed toms: 8x12, 9x13, 10x14, and 12x15. Floor toms: 14x14, 16x16, 16x18, and 18x20. Bass drums: 14x20, 14x22, 14x24, and 14x26.

Readers with questions for this department may submit them to It's Questionable, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009, or via email to rvh@modern-drummer.com. Please include your full name with your question.

DW BY DESIGN

INNOVATIONS

At DW we think like drummers because we are drummers. So, it's no wonder that some of the most revolutionary ideas ever conceived for a set of drums have begun right here. If there's a new approach or a way to make it better, you bet we will. From the woofer to the Edge snare drum, these patented innovations are just one more reason why DW Collector's Series® drums truly are The Drummer's Choice.®

"DW does so many unique things that no other drum company can do. My kit is a testament to that fact. My Edge snare is perfect for everything I do live and in the studio. It cuts with unprecedented precision. And my woofer gives me all the power I need with a mean bottom end!"

— SHEILA E.

DW's Research & Development Team machines working prototypes for the next in a series of DW innovations.

©2004 Drum Workshop, Inc. DW lug is registered in the U.S. and being protected around the world. Photo by Rob Shanahan.

The Drummer's Choice®

www.dwdrums.com

Creating Grooves With Breaking Benjamin's Jeremy Hummel

Q Your drumming on Breaking Benjamin's *Saturate* is superb. On "Polyamorous," you do a double bass drum/hi-hat groove that's really off the wall. How did you achieve this groove? And did you use a remote hi-hat throughout the album? **Brandon Parker**

A Thanks for your kind words, and for selecting me for your question in the *Ask A Pro* section.

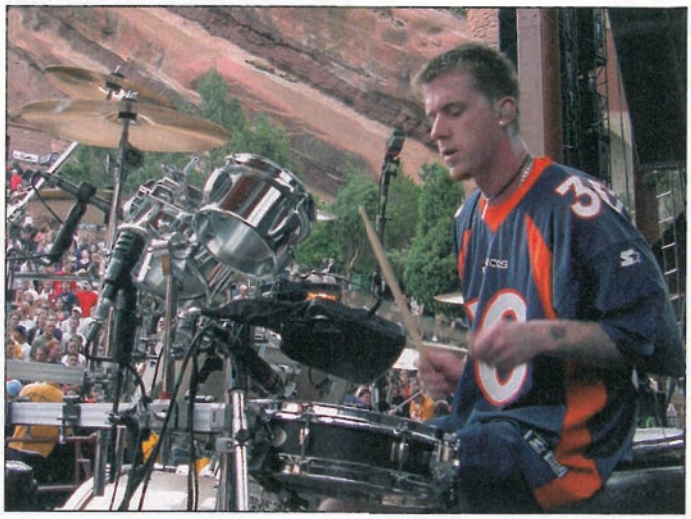
The double bass drum groove that you mentioned in the middle section of "Polyamorous" is a combination of a 16th-note pattern played on the kick drum, quarter notes on the "semi-open" hi-hat, and the snare drum dropping on 2 and 4.

Ninety-nine percent of the time, I play straightforward 16th notes on the bass drum by alternating between the feet, beginning with the left foot (LRLR LRLR). When you alternate this way, the left foot and the left hand (for snare drum) will usually match up exactly on beats 2 and 4.

I used to teach drums, so if I were to be sitting down with you, here's what I would suggest to do: You have three different parts here, so simplify it by starting with just two at a time. Too often people become frustrated because they try to put everything together right away.

Begin by playing just the bass drum pattern. With alternating bass drum patterns, sometimes the hardest part is getting started. Once you're in the groove, you're in. Then try to match the snare drum up on beats 2 and 4. When you get those two patterns going together, try adding the hi-hat (with the right hand) into the mix.

Sixteenth notes can be counted "1 e and a, 2 e and a, 3 e and a, 4 e and a." In case you aren't a reader of music, the following chart will show you an easy way to do it. To make the reading flow better, let's use the "+" sign to symbolize the sound "and."



Bass drum:	**1 e + a, L R L R,**	**2 e + a, L R L R,**	**3 e + a, L R L R,**	**4 e + a. L R L R.**
Snare: (played with left hand)		**2**		**4**
Hi-hat: (played with right hand)	**1**	**2**	**3**	**4**

As I mentioned before, the hi-hat is adjusted to be "semi-open" on this particular tune. When I know my feet are going to be occupied for most of the song on the bass drum, I'll adjust my hi-hat clutch to get the sound I want, and leave it there.

It's ironic that you asked if I use a remote hat. I haven't in the past. However, I'm considering incorporating one into my setup as we're working on our second record. Thanks again for your inquiry, and I hope this helped you out.

THE FACULTY. THE PROGRAMS. THE CITY.
thecollective
THE WORLD'S PREMIER DRUM SCHOOL
thecollective 541 Avenue of the Americas, New York, NY 10011 212-741-0091 www.thecollectivenyc.com

©2004 Yamaha Corporation of America.
Yamaha is a registered trademark of Yamaha Corporation.
All rights reserved. www.yamahadrums.com

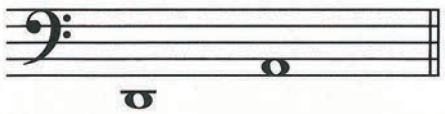
Vic Firth On Tuning Timpani

Q I'm not currently a member of the percussion section in my school band, but I have the feeling that I will be in the near future. That means I'll be playing timpani. I know how to play the drums, but I have a question about tuning them. My school has three timpani, and I'd like to know which drum to tune to which pitch.

Ben Huber

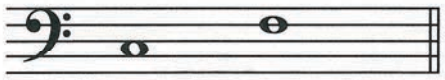
A As a professional timpanist, I always use four timpani. If your school has three, you should tune them to the range best suited to each drum's size. Most manufacturers claim that their drums produce a range of an octave. This may be true, but these full-octave ranges are not generally acceptable in terms of the quality of the sound. The realistic ranges of my drums, per size, are:

32"—D to A

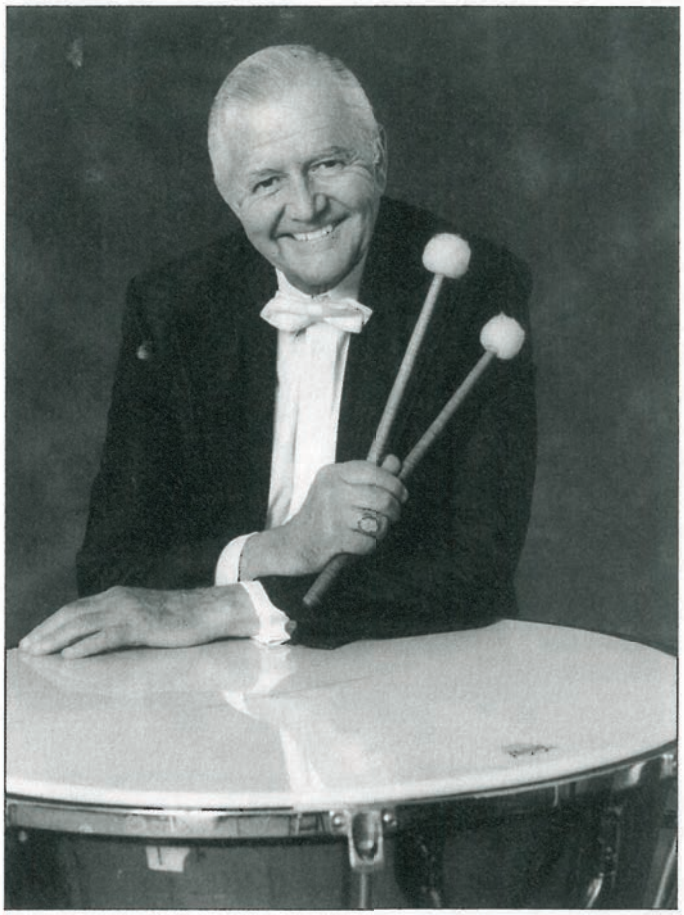


29"—low F to C

26"—C to F



24"—E to A



You can generally stretch one note in either direction on each drum, but again the tone quality will suffer a bit. In an ideal setting, you'd add a 20"–21" pedal piccolo drum, which will give you high notes from F to C. Good luck, and remember: *sound, sound, sound!*

LEARN TO READ!

Basics in Rhythm is a complete collection of rhythm exercises for any instrument but especially for drummers. Learning to read is easy with this systematic approach that includes 2 CD's. Don't put off learning to read-start today with Basics in Rhythm.

- Teach Yourself With The Play-along CD's
- Includes all standard rhythms and note values
- Adopted by today's leading teachers

www.meredithmusic.com

Meredith Music Publications is exclusively distributed by Hal Leonard Corporation

You may find all Meredith Publications at fine music stores throughout the U.S. and Canada, including:

J. W. Pepper & Son Inc.	1(800)345-6296	jwpepper.com	Pender's Music Co.	1(800)772-5918	penders.com	Stanton's Sheet Music	1(800)426-8742	stantons.com
Malecki Music	1(800)253-9692	maleckimusic.com	Shattinger Music Co.	1(800)444-2408	shattingermusic.com	Steve Weiss Music	1(215)659-0100	steveweissmusic.com
Menchey Music Service	1(888)636-2439	mencheymusic.com	Sheet Music Plus	1(800)743-3868	sheetmusicplus.com	Wingert-Jones Music, Inc	1(800)258-9566	wjmusic.com
Music & Arts Centers	1(800)227-8854	musicarts.com	St. John's Music Ltd.	1(800)387-8575	sljohnsmusic.com	Florida Music Service	1(800)229-8863	flmusicservice.com

ISTANBULCYMBALS.COM

PLAY THE BEST. PLAY THE ORIGINAL.

CLOSER TO YOU THAN EVER..

visit us at NAMM Hall D Booth 2870

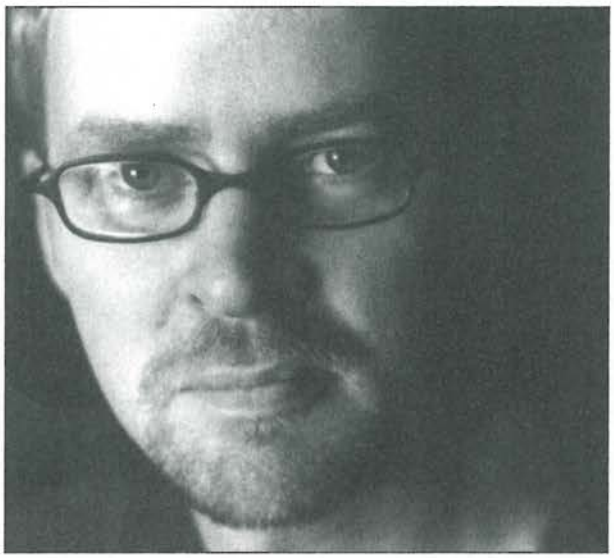
ISTANBUL AGOP & ALCHEMY CYMBALS AMERICA, Corp.
510 W. 6th st. suite #506 Los Angeles CA 90014
TEL : (213) 624-4264 FAX : (213) 488-1828
infousa@istanbulcymbals.com/istanbulcymbals@istanbulcymbals.com

istanbul® Agop Handmade cymbals from Turkey.

FFH's
Scott Williamson
On Gear And Sound

Q Your drumming has had a big influence on me. I particularly admire your playing on the FFH CDs. You have a knack for playing unique rhythms that complement the music, when most drummers would probably just play straight time. It's really invigorating to listen to.

Referring to the FFH *Ready To Fly* CD, could you give me all the particulars of the kit you played, including drum sizes, heads, tuning, mic's, etc? In particular, what type of snare drum did you use? The sound is incredible! **Eric Westermann**



A From the bottom of my heart, I thank you for your kind words. Great recorded tracks are the result of a team effort, and I can't say enough about the talented musicians I'm privileged to work with.

I started using Gretsch drums three years ago, and I'm addicted now. The toms are unbelievably rich. My kit consists of an 18x22 kick and 9x10, 10x12, and 14x16 toms. I have six primary snare drums, and the song always dictates which of them I'll use. I often start with my 5½x14 Pearl Sensitone, because of its versatility. (I gave up buying expensive snare drums years ago, because most of the engineers I work with prefer my less-expensive ones!) I also use a Pearl John Robinson signature, a Remo piccolo that I bought in 1988 for $75, an early 1970s Ludwig 400, a mid-1980s Ludwig smooth bronze 6½x14 (sort of like a Black Beauty), and a 1984 Yamaha 8x14 Recording Series snare.

For cymbals, I enthusiastically use Zildjians: 14" K Custom Dark hats, 17", 18", and 19" A medium crashes, a 20" A Custom ride, a 16" K China, and an 8" A medium splash. I also have a 20" K Dry/Light ride and a 20" K heavy ride for when I need something different from what my A Custom gives me, along with a pair of 13" Mastersound hats that I often use upside-down.

I've been using Evans Genera 2s on the tops of my toms, with G1s on the bottoms. On the FFH project, I used clear tom heads. But I've had great luck with coated heads too. On the kick, I discovered the Aquarian Super Kick head a few years ago and I've never turned back. On snare drums, I always use a coated head of some type. Lately, almost all the snare drums have Evans Power Center Reverse Dot heads on them. And, by the way, I use the widest snare strand I can find.

On the FFH project, we used Sennheiser 421s on the tops and bottoms of the toms. (Be careful to check phase when you use two mic's on the same drum.) We used an EV 868 on the kick, Shure KSM-27s as overheads, and an AKG C-24 for the room (with some compression from an Empirical Labs Distressor). On the snare we used a Shure SM-57 and an AKG 451 (both on top, although I love bottom snare miking as well). I honestly can't remember what we miked the hi-hat with, but it was probably an AKG 451 or a Neumann KM-84. Miking technique has a *huge* impact on the quality of a drum sound, and I have been blessed to work with some gifted recording engineers who know how to get the most out of a drum.

As for tuning, I tend to use a standard bottom-head tuning (usually pretty tight on the snare) and then go for the pitch and tone with the top heads. Generally I muffle only the kick drum, and I use a household pillow for that. Every once in a while I'll throw a ring on the snare, when it's appropriate. Or, sometimes, I'll take paper towels and duct tape them to it. And, in the interest of full disclosure, I should say that I have a lot of help from my buddies Harry McCarthy and Mark Arnold at Drum Paradise in Nashville. Those guys know how to deal with drums (and drummers!).

Repeat Bar **A Classic Quote From MD's Past**

"Drummers need to know that they're the backbone as far as the meter goes. If drummers aren't confident in their timing, how can the rest of the band be confident?"

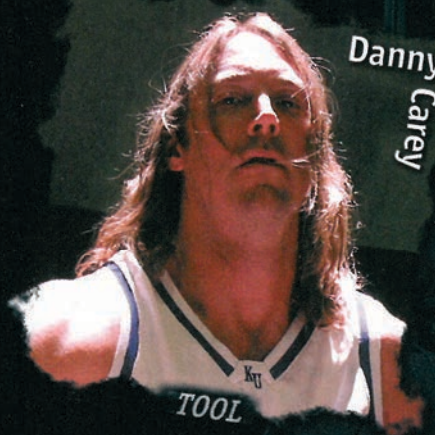
New Found Glory's **Cyrus Bolooki**, December 2002

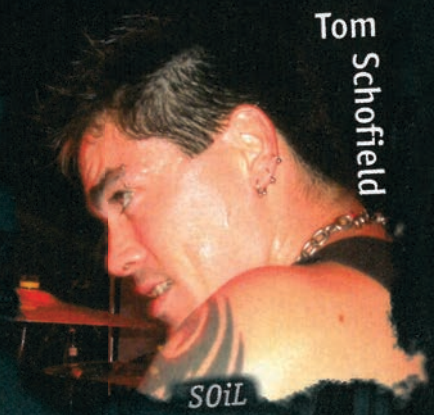
Would you like to ask your favorite drummer a question?

Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.

SONOR®

The FORCE of the Next Generation!





SONOR is proud to sponsor Little Kids Rock
www.littlekidsrock.com

www.sonor.com

KELLY CLARKSON'S

Paul Allen

Future Drumming Idol

Paul Allen is very busy these days. The drummer began last year touring with first-season *American Idol* runner-up Justin Guarini and winner Kelly Clarkson, who went on to become one of the biggest stars of the year. When he first heard of the Clarkson gig, Paul was committed to other projects including R&B artist Javier. As Paul puts it now, "So the juggling began."

Paul has performed on just about every major TV show around the world with Clarkson, making him one of the most visible contemporary drummers on the scene. Clearly he's not shy for the camera, because Paul also just finished up a promo DVD, *Heart's On Fire*, featuring an old-school/new-school funk mix from the band Big Advice. Leading the group is drummer/vocalist Ahaguna Sun, who steps out front for the project. The project also features percussion great Lenny Castro. "Playing with Lenny was amazing," Paul gushes. "He's as accurate as a click track but with tons of feel. Whether Lenny was playing congas, bongos, tambourine, or just some small hand percussion, he'd *really* make you feel it."

Beyond making a name for himself as a touring drummer, Paul has been recording with his own band Hesby Street. He's also on Gospel great Andraé Crouch's recent live CD. "And I'm on a TV commercial for Monster.com," Paul adds. "I recorded the music for it, and then they asked me to be *in* the commercial. That was pretty cool." Other projects include co-writing a few tunes with the band 4th Avenue Jones.

The future is looking very bright for this young drummer, who's not afraid to make big plans. According to Paul, "My objective is to be a trendsetter with my drumming, which will enable me to apply skills acquired through professional and educational experiences to *any* playing situation."

Billy Amendola

METAL MANIACS

LARS ULRICH
METALLICA

JOEY #1
SLIPKNOT

BEN GRAVES
MURDER DOLLS

MATT "SPUG"
MCDONOUGH
MUDVAYNE

CHOICE OF THE FAST AND THE FURIOUS

Big Bang Distribution · 9420 Reseda Blvd., PMB 350, Northridge, CA 91324
(800)547-6401 · www.bigbangdist.com Germany 02628-3971 U.K. 01207282806

Randy Travis's Herb Shucher
It's Just A Matter Of Time

Herb Shucher has toured with country superstar Randy Travis since 1995, when he was recommended by the singer's studio drummer, Nashville ace Paul Leim. Shucher says that his objective on stage is to be consistent while accurately covering the expansive library of Travis's tunes. Sucher is also the foundation of the eight-piece band.

Herb uses several different kinds of sticks and approaches on the gig. On such ballads as "I Told You So," "He Walked On Water," and "Deeper Than The Holler," Herb triggers the snare to recreate a deep '80s sound. "I play with matched grip," the drummer elaborates. "But I don't switch around to use the butt ends. It's about subtlety. I also play with things like Blastix, rods, and those nylon brushes with wooden handles. Sometimes I'll use a brush in one hand and a stick in the other—whatever it takes to get the right sound." Herb adds that the band plays everything to a click.

Shucher says he loves playing some of Travis's emotional songs like "I Told You So" and "Forever And Ever Amen." He also mentions "The Hole" as a tune that's a little more drum-oriented. "But just playing the songs and supporting the vocal is fun for me," he insists. "There's a lot that can be done in a simple context, including using dynamics. I think it's really important that when someone is singing in any venue, whether it be in an arena or a church, you control the volume of the band."

You can check out Shucher on Travis's new DVD, *Worship & Faith*, as well as the disc *Randy Travis Live*, which was released a couple of years ago. And for another side of the drummer, be sure to check out the DVD *Edgar Winter Featuring Leon Russell Live On Stage*.

Robyn Flans

The DLR Band's Ray Luzier
Sparkling With Diamond Dave

Neil Zlozower

Sometimes it still blows Ray Luzier's mind to be playing drums for a rock star whose likeness adorned the walls of his adolescent bedroom. "Van Halen posters were hanging on my wall when I was twelve," says the drummer for The David Lee Roth Band. "After six years on the gig, some nights I *still* feel like a little kid. I look out and think, 'Wow, that's *actually* Dave!' I remember trying to learn 'Hot For Teacher' when I was coming up. Now we open with that song every night."

Among his major influences, Ray credits Joe Porcaro, his instructor at the Percussion Institute Of Technology. In fact, Ray says that the father of legendary studio drummer Jeff Porcaro helped him develop much of his technique. "When I was his student, Joe would tell me, 'Ray, you've got chops, but you need to focus on your style and timing.' He really taught me the importance of being aware of what's going on around you, which is *crucial* with Dave. You never know when he's going to change the dynamics during the set."

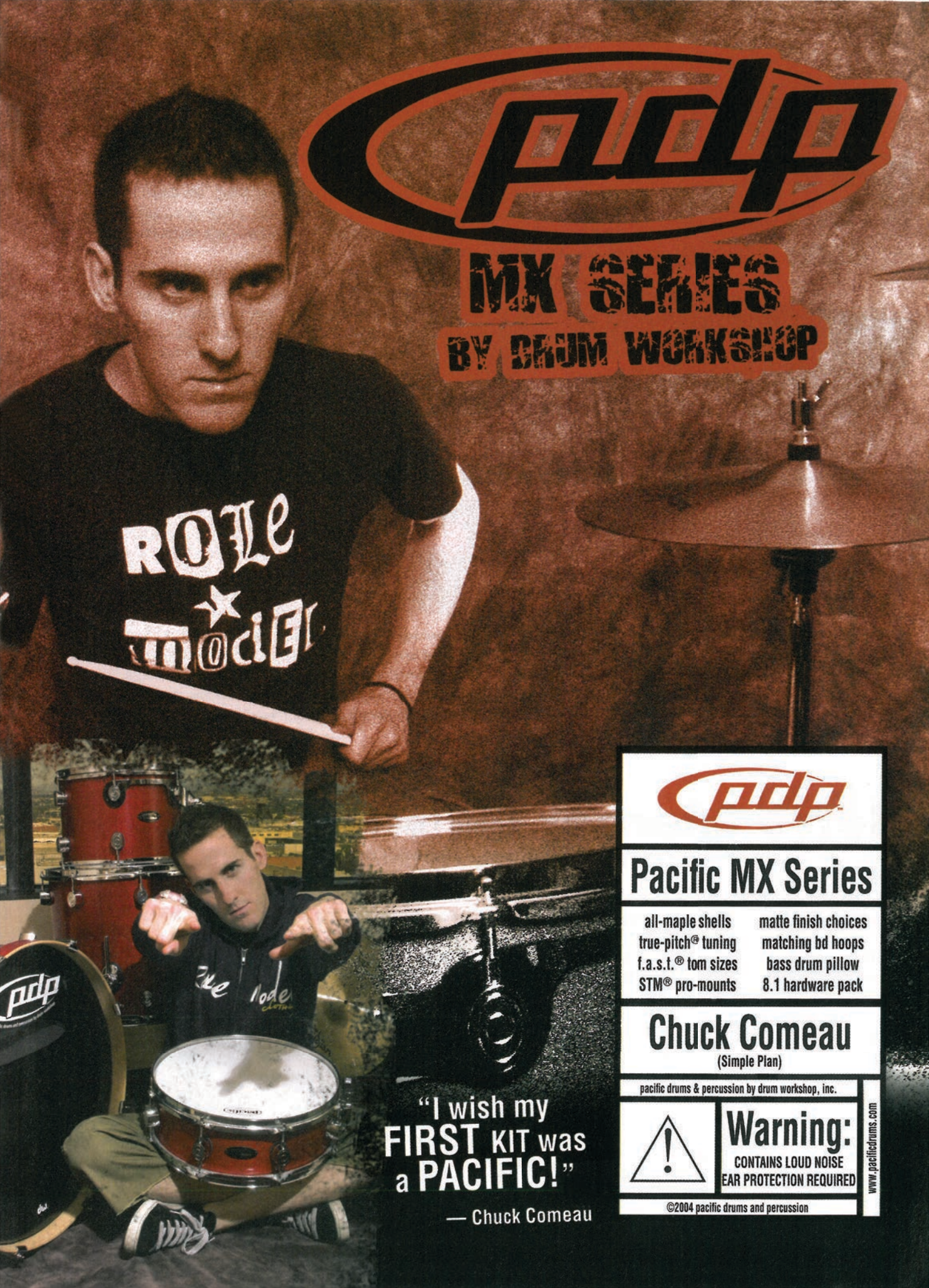
Like *his* teacher, Ray also taught at PIT, where he wrote the school's rock curriculum. In fact, he taught there for nine years before taking a leave of absence in 1999 to tour with DLR. "My teaching experience was definitely life-changing," he says today.

Ray, who's currently touring in support of Roth's latest CD, *Diamond Dave*, says he enjoys the gig's daily challenge. "Everybody thinks of Dave as that funny rock guy, but he's really on his mark. I'm constantly watching him, *and* I'm singing every song. It's a vigorous two-hour show."

While traveling, Ray finds the time to work with his side project, The Hideous Sun Demons, since that instrumental group also includes DLR guitarist Toshi Hiketa and bassist James Lomenzo. The trio's self-titled debut CD features a variety of drum feels including jazz, Latin, and progressive rock. "It's something that helps me stay creative," Ray says. "We're writing our second record on the road."

For DLR Band tour dates and more info on Luzier, visit his Web site at www.rayluzier.com.

Gail Worley


pdp
MX SERIES
BY DRUM WORKSHOP
ROLE
MODEL
pdp
"I wish my FIRST KIT was a PACIFIC!"
— Chuck Comeau
pdp
Pacific MX Series
all-maple shells
true-pitch® tuning
f.a.s.t.® tom sizes
STM® pro-mounts
matte finish choices
matching bd hoops
bass drum pillow
8.1 hardware pack
Chuck Comeau
(Simple Plan)
pacific drums & percussion by drum workshop, inc.
Warning:
CONTAINS LOUD NOISE
EAR PROTECTION REQUIRED
www.pacificdrums.com
©2004 pacific drums and percussion

The Joe Bonamassa Band's

Kenny Kramme

Blues Deluxe

Some drummers playing in power trios instinctively think in terms of filling up space, rather than creating it. Not so with the versatile Kenny Kramme, who gives The Joe Bonamassa Band a solid foundation, along with providing plenty of flash and drive. "I had a teacher early on who instilled in me the idea that space is a *sound*," says the thirty-six-year-old drummer.

Kramme grew up in Baldwin, New York and began playing drums at fifteen, first drawn to drummers Bonham, Paice, and Peart. He took lessons and played in jam bands, emulating the most musical of the 1980s progressive rock drummers, such as Journey's Steve Smith—"guys whose playing was about the song, about the music," Kramme says.

Upon moving to New York in 1995, Kramme paid the rent by playing with up to ten different bands, sometimes two or three gigs a night. While touring with The Fourth Floor in 1997, he met a producer who introduced him to Joe Lynn Turner of Deep Purple and Rainbow fame. Kramme has since played on four of Turner's recordings, as well as on sessions with Leslie West, Vernon Reid, and Andy Timmons.

In 2001 Kramme was called to audition for a spot with the acclaimed young blues guitarist Joe Bonamassa. After being sent recordings of his music, "I learned the song structures and the things that had to be there," Kramme explains. "But I didn't try to cop every lick. I played the way that *I* play. For the most part that's the only thing that separates one drummer from another in an audition. I don't know if that's good advice for everybody, but it worked for me."

In 2002, Bonamassa, backed by Kramme and bassist Eric Czar, released *So, It's Like That* which, with the help of non-stop touring, hit number-1 on the *Billboard* blues chart. Kramme kicks off their new release, *Blues Deluxe, Vol. 1*, with a no-trouble double shuffle. Then he's heard on brushes, and later on a funky half-time groove. "We covered a lot of styles on *Blues Deluxe*," Kramme agrees. "Shuffles, ballads, R&B—we did it all. And we pretty much played it down live. It was a lot of fun."

Robin Tolleson

April Wine's

Jerry Mercer

Aging Like Fine Wine

Bands come and go, and fame often expedites the process. Yet after thirty-three years of chart-topping success and millions of records sold, Jerry Mercer continues to tour and record with critically acclaimed Canadian band April Wine. "I love to play," Mercer offers as an explanation. "I'm blessed to be able to make a living at music at the age of sixty-five."

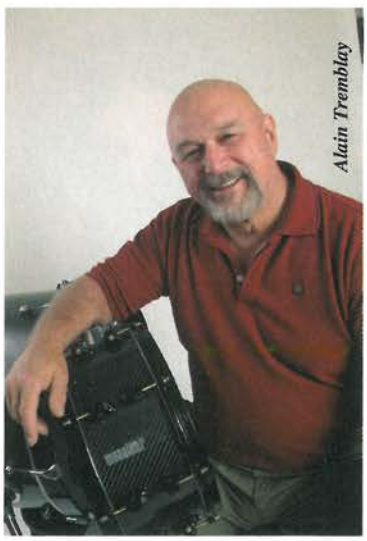
On stage, Mercer's show-stopping drum solo—featuring his "slow-motion roll"—has been blowing away audiences all over the world for years. Regarding technique, Jerry explains, "I don't consider myself a big chops guy with extensive control of all the rudiments. My concept of soloing is to simply lay down some foundational carpet and dance on it. Regarding developing chops, a good attitude will take you further than any technique."

Besides Mercer's long career playing the drums, he's also involved in building them. Along with his partner Bill Hibbs, Jerry manufactures Monolith carbon fiber and wood drums. (For more info, check out www.monolithdrums.ca.)

According to Mercer, the most cherished blessing of his long career is growing up as a person and understanding values. "You have to love and respect yourself as a child of the creator, you must honor music, and you should feel blessed to be gifted with musical talent," he imparts. To young drummers, Jerry offers, "Be patient, and take it easy on yourself when trying to learn something new. And wear hearing protection."

You can hear Mercer on the recently released CD *April Wine's Greatest Hits Live 2003*. And for the latest news on the band, visit www.aprilwine.ca.

Steven Scott Fyfe



NEWS

Matt Barrick is on The Walkmen's *Bows And Arrows*.

Chris Layton and **Terry Bozzio** are featured on Omar & The Howlers' new release, *Boogie Man*. The band is currently on tour with **Frosty Smith** on drums.

Steve Ferrera and **Ricky Lawson** are on Ruben Studdard's *Soulful*.

Jeff Conrad is on Phantom Planet's self-titled album.

Terry Silverlight has a new CD out called *Wild!*, which is available at www.cdbaby.com.

Brady Blade is on The Indigo Girls' new one, *All That We Let In*.

Keith Copeland can be seen and heard on the Charles Brown CD/DVD package *A Life In The Blues*.

Al Webster has recently joined The Jeff Healey Band. He's also been playing gigs with Edgar Winter, Robben Ford, Steve Lukather, Alannah Myles, Long John Baldry, and Billy Ray Cyrus, as well as recording with Amanda Marshall.

Scott Travis is on the Judas Priest DVD *Electric Eye*, which includes thirteen classic music videos, the complete *Priest...Live!* concert video, and seven rare BBC television appearances.

Former Sheryl Crow drummer **Jim Bogios** is touring with Counting Crows.

Adam Weber is on the newly released Ray Vega CD, *Squeeze Squeeze*.

Ricky Sebastian has been working with Donald Harrison Jr. and Los Hombres Calientes, as well as working on a CD that will be included in his upcoming instruction book, *The Independent Drummer*. Sebastian will also be playing with Phil Woods and Hubert Laws for a tribute to Herbie Mann, who he performed with for seventeen years.

Blair Sinta is on Alanis Morissette's latest release, *So Called Chaos*.

Peter Erskine, **Jeff Hamilton**, and **Terri Lyne Carrington** are on Diana Krall's new CD, *The Girl In The Other Room*.

Shawn Pelton, **Lee Madeloni**, and **Sterling Campbell** are on Earl Slick's new CD, *Zig Zag*. Speaking of Shawn Pelton, check him out on Sheryl Crow's live DVD, *C'mon America 2003*, and on the Alessi Brothers' new disc, *Hello Everyone*.

Kenny Aronoff recently completed touring with Michelle Branch. He's currently on the road with Melissa Etheridge. Kenny has also been recording with John Fogerty, Meat Loaf, Alanis Morissette, Keith Urban, Anastasia, John Gregory, Dexter Freebish, Francesca Cezan, and Zoe.

Chad Kent is on Atomship's debut CD, *The Crash Of '47*.

Steve Potts is on Al Green's *I Can't Stop*.

Congratulations to Pearl artist relations manager **Mike Farriss** and his wife Lisa on the birth of their baby girl, Rowynn Elizabeth, on January 1.

Congratulations also to Bon Jovi's **Tico Torres** and his wife Alejandra on the birth of their son Hector Alexander.

DRUM DATES

This month's important events in drumming history

John Bonham was born on 5/31/48.

Jazz great **Billy Higgins** passed away on 5/4/01.

On 5/2/56, Carl Perkins (with **W.S. Holland** on drums) makes *Billboard* history when "Blue Suede Shoes" reaches number-4 on the pop charts, number-3 on the R&B charts, and number-2 on the country charts.

On 5/1/66, **Ringo Starr** (The Beatles), **Charlie Watts** (The Rolling Stones), and **Keith Moon** (The Who) perform in London at the *New Musical Express*' poll winner's show. (This will be the Beatles' last UK show.)

On 5/1/88, **Dom Famularo** hosts Sabian Day in Seaford, NY. Drummers **Rick Latham**, **Bernard Purdie**, **Jim Chapin**, and **Vinny** and **Carmine Appice** perform.

Happy Birthday!

Freddie Gruber (educator): 5/27/27

Levon Helm (The Band): 5/26/42

Billy Cobham (drumming legend): 5/16/44

Bill Kreutzmann (The Grateful Dead): 5/7/46

Butch Trucks (Allman Brothers): 5/11/47

Bill Ward (Black Sabbath): 5/5/48

Bill Bruford (Yes, Earthworks): 5/17/48

Paulinho Da Costa (percussion great): 5/31/48

Prairie Prince (The Tubes): 5/7/50

Mike Balter (mallet maker): 5/7/52

Sly Dunbar (reggae master): 5/10/52

Alex Van Halen (Van Halen): 5/8/55

Mark Herndon (Alabama): 5/11/55

Stan Lynch (Tom Petty): 5/21/55

Mel Gaynor (Simple Minds): 5/29/59

Dave Abbruzzese (Pearl Jam): 5/17/64

Sean Kinney (Alice In Chains): 5/27/66

Alan White (Oasis): 5/26/72

Nick Tosco (Justincase): 5/1/85

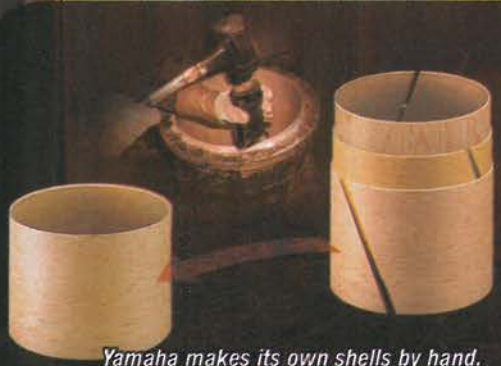
Did You Know?

Yamaha has been creating handcrafted drums since 1967.

Yamaha's high end drums are made by the hands of 60 craftsmen in a small factory in Japan.

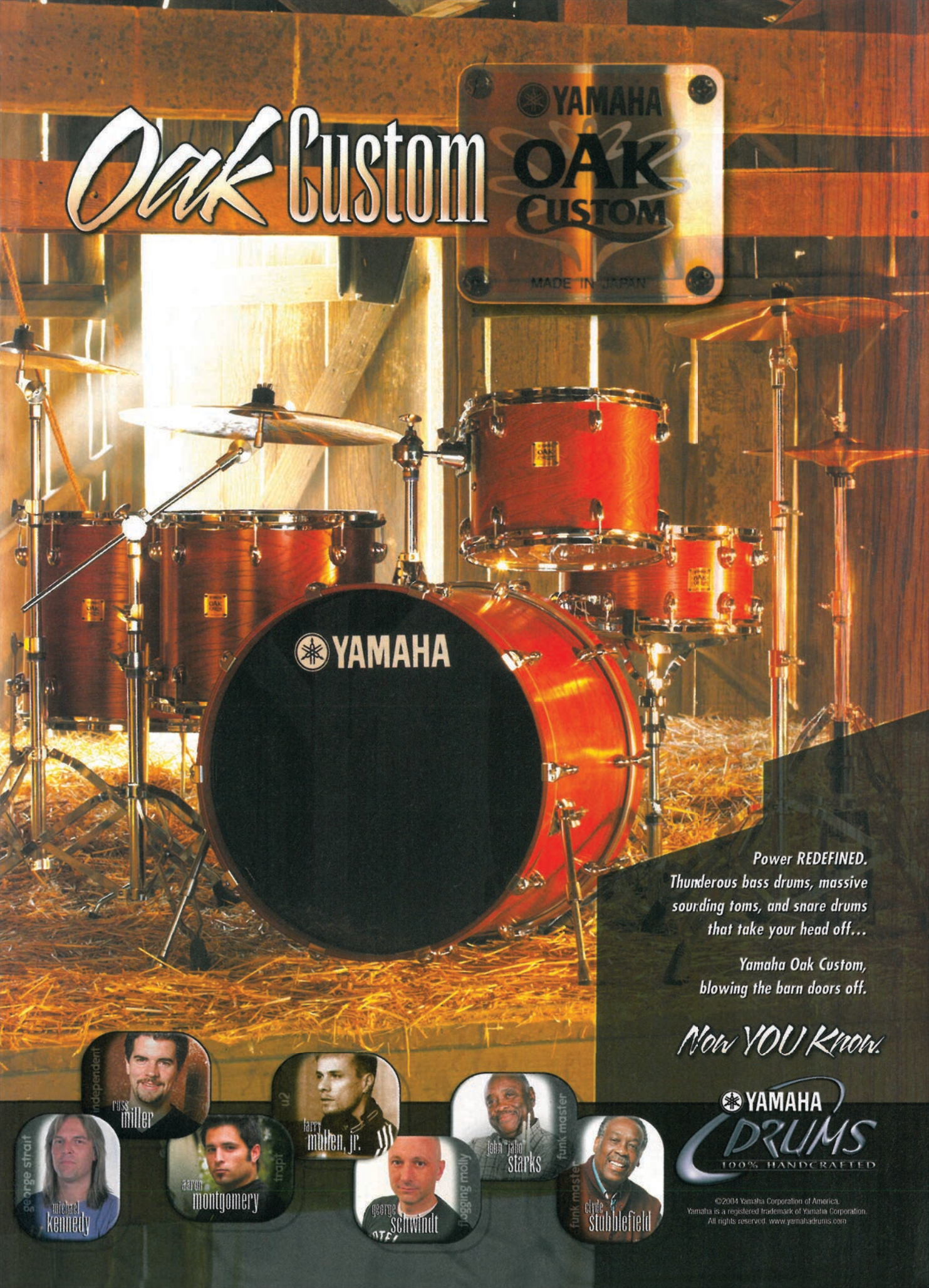
Yamaha drum hardware is engineered and manufactured in the Yamaha motorcycle factory.

Yamaha's design team was the first to create the hideaway cymbal boom arm, locking hi-hat clutch, and ball joint tom mount that rotates 360 degrees.



Yamaha makes its own shells by hand, utilizing its exclusive Air-Seal System with staggered, diagonal seams for greater durability and strength.

Yamaha craftsmen were the first to utilize the same lacquering and buffing techniques made famous on its world renowned pianos.



©2004 Yamaha Corporation of America.
Yamaha is a registered trademark of Yamaha Corporation.
All rights reserved. www.yamahadrums.com

Tama Bronze And Starclassic Maple Snare Drums

Vive La Difference!

HITS

excellent construction and attention to detail

Bronze snare fills a unique sonic niche between wood and metal

Starclassic Maple snare has exceptional focus and projection

by Phil Ferraro

No single drum can be all things to all players. And no part of the drumset is more open to subjective opinion, personal bias, or idiosyncratic scrutiny than the all-important snare drum. For every player who yearns for the dulcet tones of a "fat and warm" drum, there is another player who requires the highly percussive crack only possible from a "crisp and cutting" snare.

With that in mind, Tama sent us two distinctly different snare drums to review: a 6½x14 Bronze Shell model, and a 5½x14 Starclassic Maple drum. Let's have a look at them, together and individually.

The Specs

The 6½x14 Bronze drum offers a 1.2 mm–thick center-beaded shell, fitted with triple-flanged nickel-plated brass Mighty Hoops. In a classy touch, these hoops are engraved with Tama's logo. The drum employs Evans Genera heads, ten bridge-style lugs (with isolation gaskets), and a direct throw-off strainer for maximum tuning flexibility and snare-tension accuracy. Twenty-wire snares are attached by means of a wide web strap that's far more flexible than common plastic strips. This allows for more consistent and even tensioning over the full width of the snare assembly. The strap is also stronger than Mylar strips or

6½x14 Bronze

standard snare cord, and it has a unique textured surface that ensures a more secure grip at the strainer and butt plate. Thus even heavy hitters can play with confidence.

Cosmetically, this drum's bright, highly polished shell finish could easily be mistaken for brass. (Most bronze shells exhibit a darker hue.) But make no mistake; this is a bronze drum, with its own unique character.

The 5½x14 Starclassic Maple snare features a flawless 6-ply, 5-mm shell with reinforcement hoops, a distinctive wooden air-vent grommet, ten lugs (with isolation gaskets), and die-cast hoops. These hoops help to maximize response across the entire drumhead. The drum is fitted with Evans Genera heads, twenty-count snares (with the same nifty web straps), and a new "positive throw-off" strainer and adjustable butt plate. The drum's striking Marine Blue Fade finish is found only in the Starclassic series.

The Sound

Bronze is an alloy that produces a distinctive sound. Brighter in tone than wood, but darker than brass, aluminum, or steel, it fills a unique sonic niche. It offers the projection of metal, but with a warmer, more sonorous tone usually associated only with wood. Though bronze is described by some as having a slightly "brittle" sound, the Tama Bronze drum projected only the best of the alloy's character, offering pleasing bell-type overtones.

Backbeats, rimshots, and strokes played on the Bronze drum were all solid, clear, and well defined. It also had plenty of projection over its optimum tuning range (mid to high), while retaining its full-bodied timbre. Considering this drum's depth and tone, it wouldn't be my first choice for a gig where aggressive sharpness and cutting projection was required. However, it would be excellent in any number of other musical situations, including symphonic, jazz, pop, or acoustic settings where a darker, mellower articulated voice was required.

The 5½x14 Starclassic Maple snare was a real eye- and ear-opener. One expects a degree of warmth and projection from a good maple shell. But this snare went above and beyond. Its articulation and projection rivaled that of any premium snare, with rimshots so strong and focused that they rattled the fillings in my teeth. In fact, for overall tone and sensitivity, this drum reminded me of one of my all-time favorites, the classic Rogers maple Dyna-Sonic snare. As was common in drum construction for its time, the Dyna-Sonic was fitted with reinforcing rings in the shell. Today, going counter to current shell-design trends, Tama has chosen to do the same on their Starclassic snares.

Tama calls their reinforcing rings "Sound Focus Rings," because they're included for acoustic effect rather than for structural integrity. Based on input from such Tama artists as Simon Phillips and Michael White, the concept is to produce a more defined and focused sound from a wide-open, undampened drum. To hear such a warm and sensitive snare speak with this much snap, crackle, and pop seems to validate that concept.

Conclusion

If you're interested in something well made and unique to add to your sonic palette, these exceptional snares are definitely worthy of consideration. They're priced competitively for high-quality production drums—and far less than most "custom" snares. Give 'em a listen!

THE NUMBERS

6½x14 Bronze Shell Snare **$479.99**
5½x14 Starclassic Maple Snare **$539.99**
(215) 638-8670, www.tama.com.

Bosphorus New Orleans Series Cymbals

Sounds Of The Big Easy

HITS

handsome antique look

rides sound warm yet dry

hi-hats have crisp, funky splash

MISSES

crashes are too thick to open up quickly

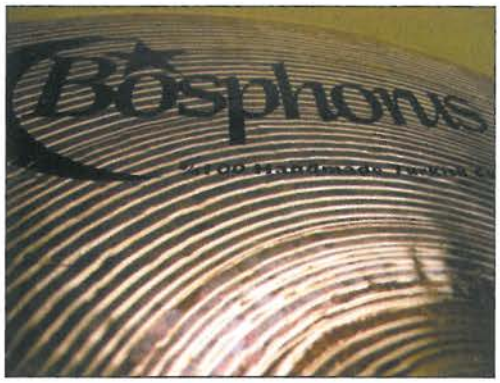
by Robin Tolleson

Bosphorus has scored major points in recent years with their Traditional and Antique series. Now they've introduced a new line named for—and designed to re-create—the traditional funky, jazzy sound of New Orleans.

Oversized lathe marks, with a dramatic contrast between the polished surface and the dark insides of the grooves, provide the New Orleans line with a distinctive "old-school" appearance. Bosphorus contends that these surfaces are created with one continuous lathing operation from the inside of the cymbal to the outer edge. But to look at the larger cymbals, you'd think otherwise. The lathe markings are at spots so different from one ring to the next that it almost looks like one cymbal sitting on top of another.

Rides

The New Orleans rides are generally very nice, with each size having distinctively different characteristics. The 20" ride we were sent had a dry kind of high pitch. Of the three review rides, this one sounded the most like an old, dry K. You could crack the shaft of a stick



At right: 20" ride and 18" crash. Below, from left: 21" ride and 16" crash, 22" ride, and a close-up view of the New Orleans series' distinctive lathing pattern.

into it and crash it without giving the next two measures away to the roar.

The 21" ride delivered a sound that was warm and dry. The bell had an excellent quality that cut through cleanly. The cymbal did build up a bit of a roar when it was ridden for extended periods and the edges got to wobbling, but it still spoke well.

The 22" New Orleans ride combined many of the attributes of a fine ride. It had a brightness that cut through, but also an articulate decay, with a hint of dryness that could be useful in suppressing overtones. To generalize the characteristics of all three ride cymbals we tried, I'd say that the 20" is bright, the 21" is dry, and the 22" combines those qualities.

Crashes

I have to be honest and say that I wasn't crazy about the New Orleans crashes. I like a crash that opens up quickly, and that is crisp and not bell- or gong-like. Both the 16" and 18" crashes took a lot of prodding before they opened up. The sound they finally delivered was professional, with a bit of trash in with the sizzle. But they felt a little choked. I think they're simply too thick to create the "New Orleans" character that Bosphorus is looking for with this series.

On the plus side, these two crashes could be ridden some, and they had a pretty quick decay. The 18" crash especially could easily be used as a second ride cymbal. Perhaps this versatility is what led Bosphorus to settle on the thickness for these crashes. Personally, I'd suggest that they rethink that decision.

Hi-Hats

The crashes may be on the heavy side, but the hi-hats are cut thin. A heavy rock player might want a more meaty sound, but I'll tell you, these splashy things cut through. In fact, they might produce a bit too *much* high end for some drummers. But they did have a funky, washy character that makes them consistent with the "New Orleans" tonality.

Conclusion

Overall, I think Bosphorus has a good product with the New Orleans line. It's too bad that they don't offer the cymbals in different thicknesses, as they do with the Traditional and Antique series. I'd like to hear a slightly thicker 21" ride to get rid of some of the overtones (along with the wobble that can affect stick response). I'd also like to hear some slightly thinner crashes. But these comments are based on my experience with individual cymbals from a line in which each and every cymbal can be expected to have its own distinctive character. So I have no reservations at all in saying that the New Orleans series is definitely worth investigating further on a cymbal-by-cymbal basis.

THE NUMBERS

14" hi-hats	$465
15" crash	$232
16" crash	$261
18" crash	$309
20" ride	$449
21" ride	$508
22" ride	$546

(770) 205-0552, www.bosphoruscymbals.com.

Quick Looks

Regal Tip E Series Sticks

In 1957, a drummer by the name of Joe Calato got tired of the way the wooden tips on his drumsticks chipped away. Seeking a more durable material, he carved some tips out of a plastic screwdriver handle and attached them to a pair of sticks. Thus were born Regal Tip drumsticks, whose success influenced every other stick manufacturer to offer nylon- or plastic-tipped models as well.

Joe was seeking durability, but he also achieved a dramatic acoustic effect. Nylon-tipped drumsticks produce a brighter, higher-pitched sound on a ride cymbal than wood-tipped sticks do. Lots of drummers came to appreciate nylon-tipped sticks for this characteristic alone, whether or not they were concerned about wood-tip wear.

Of course, you can't please everybody. A sizeable number of drummers *don't* like the bright sound of nylon-tipped sticks. They want the warmer, subtler attack of a wood tip. To get this sound, these drummers have continued to put up with the same chipping and wear problem that plagued Joe Calato almost fifty years ago.

But not anymore. Joe is back, with a revolutionary approach to his original concept. Regal Tip's new E Series sticks feature nylon tips that have had some of their mass removed in a sort of "slotted" design. Removing this material has no appreciable effect on the feel or balance of the stick, but it has a dramatic effect on the attack sound produced on a ride cymbal.

In an A/B test of a Regal Tip 5A E Series stick versus a 5A nylon tip, the new stick produced a noticeably warmer and dryer sound—a low-pitched "click" rather than the classic Regal Tip "ping." The same comparison against a 5A wood-tipped stick confirmed that the 5A E sounded much more like the wood-tipped stick than it did like the nylon-tipped model.

The beauty of the E Series is that you get this wood-like sound with the durability benefits of a nylon-tip stick. The slots on the E Series tip are small and shallow, so the overall integrity of the tip is affected only slightly. After playing the sticks on a 90-minute high-energy pop show, I noticed no appreciable wear.

"Best of both worlds" is a cliché, but it certainly applies to Regal Tip's E Series sticks. Even if you're a wood-tip purist, you owe it to yourself to check these revolutionary sticks out. They're available in 7A, Jazz, 5A and 5B sizes, at a list price of $13.50 per pair.

(716) 285-3546, www.regaltip.com.

Rick Van Horn

Mapex Janus Ergo Double Pedal

A New Approach To Power And Speed

HITS

impressive power using Ergo Plate feature

plenty of adjustability

shiftable hoop clamp

MISSES

massive size and weight

may require readjustment of hi-hat, bass drum, or toms

by Rick Van Horn

Try this experiment: With your foot flat on your bass drum pedal's footboard (heel down), depress the pedal until the beater touches the bass drum head. Take note of the distance that your toe moves down before the beater makes contact, and also of how much force is required to move the footboard. Next, back your foot up until your toe is about two-thirds of the way back on the footboard. Depress the pedal again, and make the same observations.

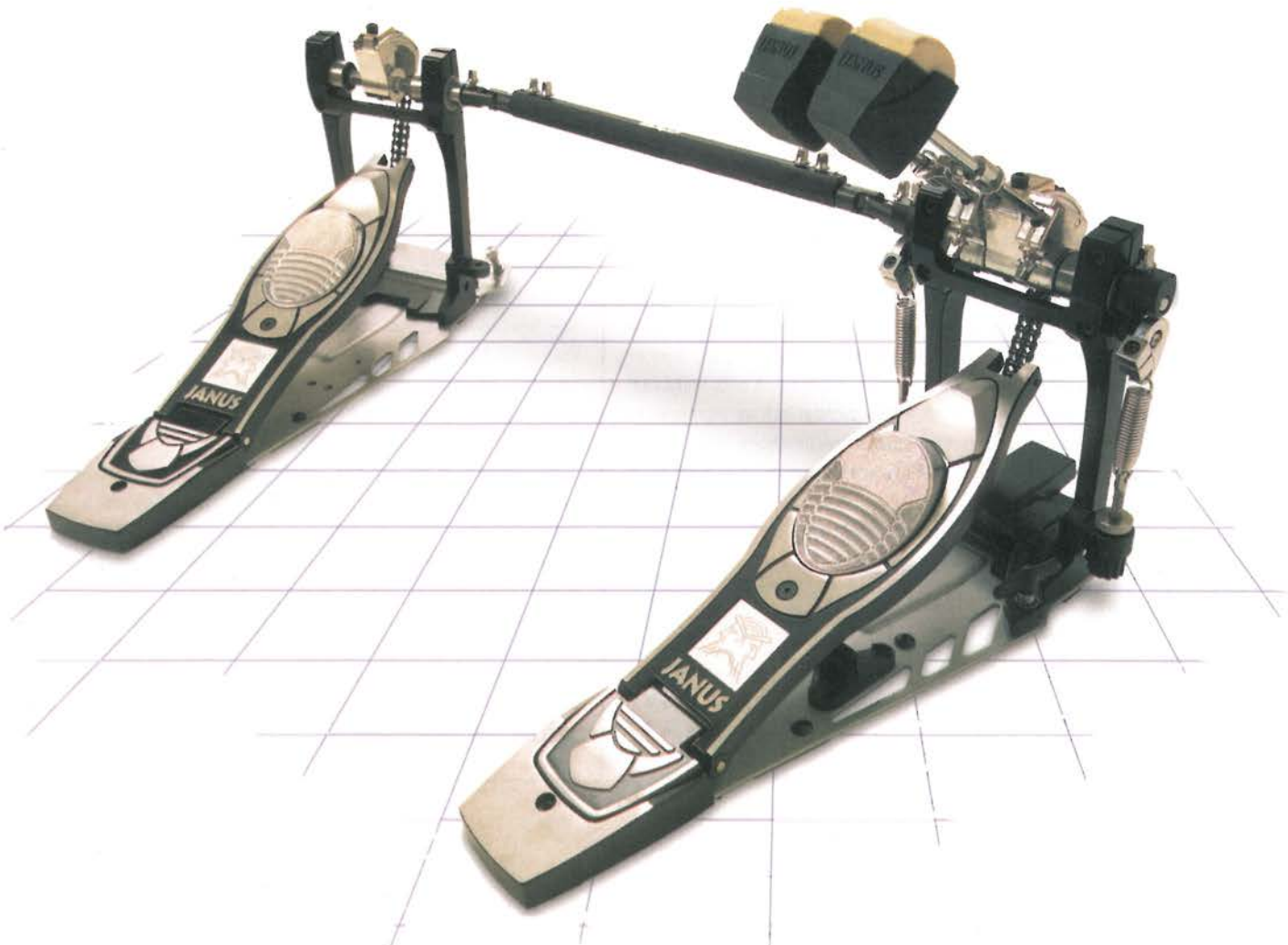
If my limited knowledge of physics is correct, it should have been easier for you to depress the pedal with your toe toward the front of the footboard than toward the back. However, you would have had to move the footboard a greater distance, and it would have taken longer for the beater to reach the drumhead than when you depressed the pedal with your foot further back.

So our experiments result in the following equations:

1. Less effort = more travel distance and time.
2. Less travel distance and time = greater effort.

Mapex's Janus Ergo single and double pedals are designed to combine these principles in order to create a pedal action that is fast *and* effortless. They do it by moving the point at which the player's foot operates the pedal farther back from the beater, while adding components to the pedal that prevent the action from suffering.

Moving one's foot back on the footboard normally decreases leverage and power. But the Janus pedal adds a raised "Ergo Plate" at the point where the toe or ball of the foot depresses the pedal. This re-establishes leverage and power, even though the footboard moves a shorter distance at that point. Thus the player can do less work to generate the beater stroke. Theoretically, this should make the pedal faster, as well as easier and more comfortable to play for long periods (especially for heel-down playing).



But wait a minute. If the player's foot is moved farther back on the footplate, doesn't his or her heel fall off the end of the pedal? Nope, because the Janus pedal features an added piece that extends beyond the normal heel of the footboard. This allows for a "normal" positioning of the heel in relation to the Ergo Plate.

Function Follows Form

It all sounds fascinating, in theory. But does it work?

As a matter of fact, it does. I set the double pedal up, with the raised Ergo Plate and extended heel. I was almost immediately able to comfortably execute very quick patterns. What impressed me most was that while I sensed no greater effort on my part, I could hear and feel that the beater was coming into the batter head with a good deal more impact power. I especially noticed this when I played heel-down. In fact, I had to be very conscious of this additional impact power in order to control the dynamic level of my playing. It was easy to *overplay* without sensing it under my foot.

I had no problem playing heel-up either. I used the raised Ergo Plate as a backstop for the ball of my foot as it stomped on the footboard, which produced a lot of power and volume. When I swapped the raised plate for the flat one, I could utilize a sliding technique to help me achieve dynamic control and double-stroke speed. It's nice to have a choice.

And Then There's...

The Ergo pedal has some other nifty features worth mentioning. For example, a notched plastic dial at the bottom of the tension spring mates with a little spring pin that keeps the dial from turning, thus locking in the tension. This dial is much easier to adjust than are other, much narrower or harder-to-operate nuts.

The pedal comes fitted with wide drive chains, but nylon straps are also provided. The slave pedal features a front-angled spur unit to prevent sliding, while the main pedal features a very convenient side-mounted hoop-clamp adjustment. Small collars on the beater shafts can serve as balance weights, or simply as memory collars to help lock in the position of the beaters.

Most of the user-adjustable screws on the pedal are Allen screws or drumkey-operated bolts. This includes the top attachment for the drive chain. But the bottom attachment for the chain, under the footboard, is a Phillips screw. It would make sense (and be more convenient) to have an Allen screw here as well. Nothing in the design or construction of the pedal would prevent the use of such a screw.

A Phillips screw also secures the lower section of the pedal's hoop clamp. But it's probably necessary in this case, since it's in a very shallow recess that might not accommodate an Allen screw. The piece it secures goes underneath the bass drum hoop, centering the pedal. Since the space between the bottom lug bolts on a bass drum can sometimes not be perfectly centered, being able to shift the pedal a little from left to right (without it raising up off the floor on one side) is a handy feature.

Things To Think About

Moving your foot a couple of inches back from the point you're used to on a bass drum pedal may make you want to back your seat a corresponding distance away from the bass drum. Otherwise, your leg/foot angle will be different. This, in turn, might require a positioning adjustment of anything mounted *on* the bass drum, like rack toms, cowbells, or a traditionally mounted ride cymbal.

The same thing applies to the slave pedal and its relationship to the hi-hat pedal. Unless your setup provides enough floor space to put the left pedal a bit farther forward than you normally do, you may have to move your hi-hat pedal a couple of inches back in order to match its footboard to that of the Ergo pedal. This, in turn, may bring your hi-hat cymbals closer to you. While none of these situations may be problems even if they do occur, they're still something that you should be aware of.

It Isn't Dainty

There's no getting around the fact that the Ergo pedal is *massive*. It's extremely long, due to the extended piece behind the heelplate. This piece is removable, as is the Ergo Plate on the footboard. But that's sort of academic, since the presence of these pieces is essential to the physics involved with the Ergo concept.

It's possible that a drummer who plays exclusively heel-up, or who simply has a very short foot, might prefer to use the Janus Ergo pedal with the raised Ergo Plate in place but with the extended footboard removed. But drummers who want to take advantage of the backed-up leverage point would need to have the heel plate there, to correspond with the length of a "normal" footboard and to give them something to rest their heels on, if only between strokes.

The sheer size of the Ergo pedal would make packing it up in any standard trap case pretty difficult. So Mapex provides a stiff-sided, heavy-duty carrying bag for it. There's not much chance of misplacing this baby: The double-pedal bag is darn near the size of a square snare-drum case. Inside the bag you'll find a Janus Hardware Starter Guide DVD featuring Walfredo Reyes Jr., with narration in English and Spanish. There are also printed assembly instructions, which you'll need to study in order to understand all of the setup options available to you.

The Verdict

There's no denying that the Janus Ergo Pedal delivers on all its claims. It does provide additional speed and power at no appreciable increase in playing effort. Of course, that's if you can be comfortable with its size, and with any impact that this size may have on your overall setup. What I'm sure you *can* be comfortable with are the surprisingly low prices for these innovative pedals. When you factor them in with the pedals' performance potential, you may just come to the conclusion that bigger really is better!

THE NUMBERS

JNSP7000 Ergo Single Pedal **$199**
JNSP7500 Ergo Double Pedal **$499**
JNSP7500U Single-to-double upgrade kit **$299**

(615) 793-2050, www.mapexdrums.com.

Craviotto Drum Company Snare Drums

Johnny Goes Solo

HITS

unique construction and materials

distinctive sound

by Kevin D. Osborne

In a world of plastic and technology, where everything is molded into man-devised forms, it's a joy to see and handle something originally brought into being within the natural realm. An object made of wood never really loses its connection with the basic stuff of the universe.

Drums are made of wood, and the center of the drumset world is the snare drum. There are more types and models of snare drums available than any of the remaining drums in a drumset. As a result, there are quite a few drum makers who make *only* snare drums. One such craftsman is John Craviotto.

The Product

After twenty years of building custom shells for other drum makers, John recently launched his own Craviotto Drum Company. He's very excited about the chance "to create some pretty outrageous, truly unique instruments for serious drummers—and perhaps make a small contribution to advancing the art of drumming along the way."

The Process

Most wood snare drums are made of several thin plies that are glued together to create their shells. It's an exacting process that produces many fine drums. John Craviotto, on the other hand, makes his snare drums from solid planks of wood that are steam-bent and formed into a circle.

The process starts by milling each board to the desired drumshell thickness, then trimming it to the specific length and width needed to create the desired shell depth and diameter. The ends are then beveled where they will overlap and be joined together to form the seam. Now the plank is ready for steaming so that the wood can be made pliable enough to be bent.

The planks are steamed for a predetermined time, depending on the type and thickness of the wood used. After steaming, each plank is bent into a circle, glued on the seam, and placed into a spe-

4x14 Mahogany

5½x13 American Ash

cial mold to dry. Once the shell is stable, reinforcing hoops are glued into it.

The top and bottom of each shell is then trued, and the shell is lathed to precise tolerances "to enhance its circular shape and musical performance." After the bearing edges and snare beds are cut, the shell is ready for finishing and assembly into a completed drum.

Our Review Group

The four drums we received for this review included a 5½x13 American ash, a 5½x14 bird's-eye maple, a 6½x14 black cherry, and a 4x14 mahogany. Several other sizes are available in these same woods.

The American ash drum has a very pronounced grain, with wide streaks and dark ripples across the light tan wood. The grain is so strong that, although the drum is highly finished, you can feel it as you lightly run your fingers across the drum. It's as if the wood has set a natural limit as to how far it can be shaped or formed, thus preserving its own personality. What you *can't* feel is the seam where the ends of the steam-bent plank come together. The finish is that good.

The bird's-eye maple snare is visually stunning. The wood itself has kind of a 3-D effect, with shadows and ripples moving as the light plays across it. Among the thin ripples and swirls are numerous freely scattered speckles that look like the small dark eye of a bird (hence the name). Set against the blond background of the wood, these speckles cause your eye to dart around the surface of the drum, "following the dots" instead of moving with the flowing grain.

The black cherry snare is made of the kind of wood you would expect to see in a stately office or high-class mansion. It has a reddish-brown color with darker ripples running all around the surface of the drum. This creates an undeniably classy look. After the ash and the maple, it almost looks stark. But what it lacks in eye-catching busyness, it makes up for in its strong, regal beauty.

The mahogany drum is close in color to the black cherry. But the grain runs through it in very small streaks, darting across the drum like a school of small fish running together. These tiny dark stripes wrapping their way around the drum give it a livelier appearance than that of its statelier black cherry sibling.

The Details

The bearing edges on all the Craviotto snares are angled mostly to the inside of the drum, across the width of the shell and further on down the reinforcing ring. The outer edge is almost fully flush, with only the tiniest countercut to join with the sharp, inner angled edge.

The hardware, including the badge, all follows a tasteful diamond-shaped pattern. The tube lugs are each attached to the shell with two squares of chrome, angled to be diamonds, rising to form stems and knobs through which the tubes pass. The diamond shape is continued on the snare butt plate with a thick, classy base that nicely anchors the snares (and the design) in place.

To complement his fine woodwork on these drums, John Craviotto fits them with Puresound Percussion snare wires and Nickel Drumworks Piston throw-offs. He offers a choice of 2.3-mm triple-flanged steel, vintage-style brass, or heavy-duty die-cast counter-hoops.

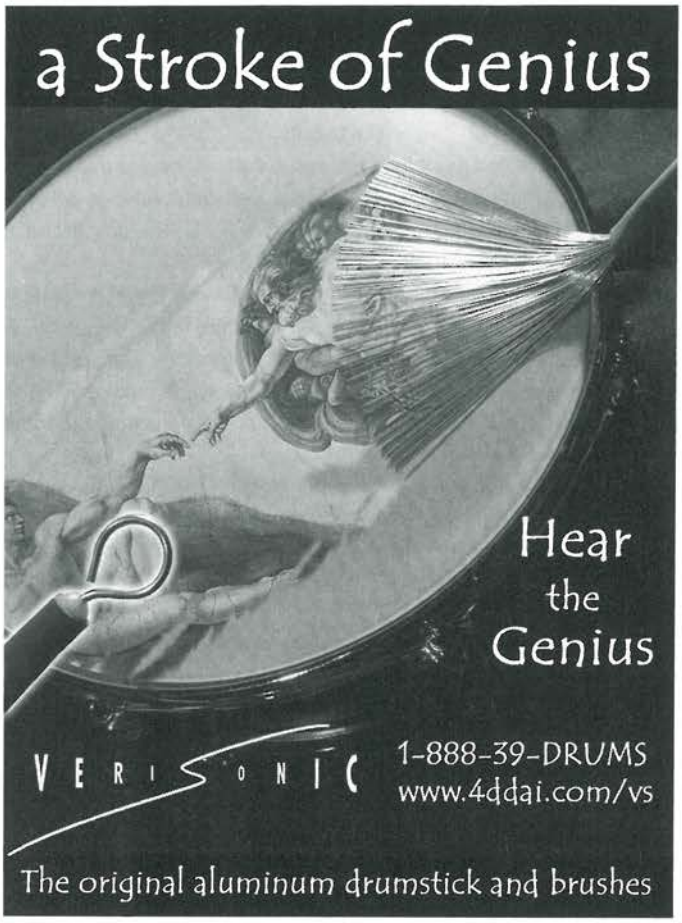
The Sounds

With ten lugs and a 6½" depth, the black cherry snare produces a very tight, focused sound with lots of good stick definition. That sound is dark and throaty, bouncing around in the depths of the drum before emerging. And since the sonic depth matches the physical depth of the drum, the sound does not get soaked up and lost. The drum also produces a solid snare response in the center, with lots of presence—and ringing rimshots.

The 5½" bird's-eye maple is brighter than the black cherry drum, with a lighter tone and quicker response. Its crisp and clear sound is more on the surface. There is all of the traditional punch and resonance of maple—and plenty of ring—without any loss of definition. You can clearly hear the stick attack with normal sticking and rimshots. This would be a great all-around drum.

5½x14 Bird's-Eye Maple

6½x14 Black Cherry



The 4x14 mahogany snare is a little dream. This time-tested choice of wood for drums is full, warm, and resonant. The Craviotto mahogany is a little darker than the maple drum, and a little more muted than the American ash. But that doesn't mean it can't be clearly heard and appreciated. The very traditional sound is full of snare vibration. I loved this drum's concentrated, controlled delivery. I could hear every nuance of the snare sound: buzz, crack, click, and zip, with plenty of kick to the rimshots. This is one snare that would enhance any drumset.

American ash is not a material commonly used in drum manufacture, but it turns out to be an insightful choice. The drum produces a bright, quick, and responsive sound. Sticking is especially well defined. With the crispest delivery of the four snares, the ash produces a penetrating sound that would let you cut through the music without having to pound the drum. Even tuned low, it retains a brightness, pop, and presence that will definitely anchor the beat.

The Wrap-Up

John Craviotto has created a series of solid-shell snare drums that expands and complements the range of high-end snare drums available today. These drums are worth searching out to see and hear for yourself. They're finely crafted and beautifully finished, and they possess distinctive sounds. You can't ask more from a custom instrument.

THE NUMBERS

5½x13 American Ash (also 5½x14)	$1,495
5½x14 Bird's-Eye Maple (also 5½x12 and 5½x13)	$1,495
6½x14 Black Cherry (also 5½x13)	$1,495
4x14 Mahogany (also 5½x14)	$1,495

(831) 763-0855, www.craviottodrums.com.

Go there. Do that.

Classic Shure SM mics define the sound of live performance. Rugged and reliable tools that perform night after night no matter what. Performers and engineers have made the SM57 and SM58 mics the industry standard for generations. And, our new SM86, a tough vocal condenser mic, pushes that standard to a new level. Getting started or just getting on with it, SM is the workhorse.

Legendary Performance Microphones

SHURE®
It's Your Sound®

www.shure.com

©2003 Shure Inc.

Starclassic
A DIVISION OF TAMA DRUMS
EXOTIX 2004
VOLCANIC
FIRE
LIMITED EDITION 100% BUBINGA SETS AND
SNARES IN QUILTED BUBINGA BURST

The annual release of new versions of Tama Starclassic Exotix drums is now an anticipated event in the drum community. One Exotix set was even voted the 2002 "Drum Set of The Year" by the readers of *DRUM! Magazine*, despite the fact that the set's limited quantity would allow only a few drummers to own one.

For 2004, Tama is proud to present an Exotix kit fashioned of eight plies of African Bubinga and one outer-ply of richly detailed Quilted Bubinga. Bubinga offers a deep, rich and resonant sound with great punch and response. The sound character is very different from maple or birch. As a matter of fact, the character is completely unique; you really can't compare it to any other tone wood. Which is why Bubinga may be the answer to the discriminating drummer who desires something completely new and different in sound.

There will be only 150 of these 2004 Starclassic Exotix Volcanic Fire 7pc kits and 300 of the individual snare drums available worldwide. Each Exotix Limited Edition 7pc kit and Exotix Limited Edition individual snare drum is accompanied by a numbered Certificate of Authenticity.

The Exotix 2004 Volcanic Fire snare drum combines the warmth, and punch of Bubinga with the power and projection of a thick 9mm shell.

TAMA
THE STRONGEST NAME IN DRUMS

www.tama.com

For a full color Tama Drum & Hardware catalog, send $3.00 to: Tama Dept. MD03, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403

Puddle Of Mudd's Greg Upchurch

Drummer On Display

Story by Waleed Rashidi
Photos by Alex Solca

"I don't know the guy's name, but the drummer from Interpol is like a modern-day freakin' Stewart Copeland."

Puddle Of Mudd drummer Greg Upchurch is talking about drummers he's been especially impressed by recently. "It's not like he's doing anything incredible," Upchurch adds. "But he's very unusual in the way he approaches the drums. *That's* what I appreciate."

Perhaps Upchurch's words can be borrowed to summarize his own playing. You see, it's not the actual transcribed licks and fills that have kept Upchurch in the spotlight of all things modern rock over the past few years. Rather, it's the Oklahoma native's thoughtful approach and killer feel, particularly on display during the extensive touring Upchurch undertook after joining Puddle Of Mudd four years ago.

h
drums

But Upchurch's credits go far beyond that of the most recent Mudd full-length, *Life On Display*. Although that's not his work on the band's 2001 multi-platinum major-label debut, *Come Clean* (session ace Josh Freese clutches that honor), Upchurch is an accomplished multi-instrumentalist, proving his talents several years earlier in stints with Soundgarden/Audioslave frontman Chris Cornell and avant-garde rockers Eleven.

Backstage at the CBS studios in Los Angeles for a taping of *The Late Late Show* with Craig Kilborn, Upchurch is resting in the green room, gathering a brief moment to relax from a hectic schedule. He's then interrupted by a summons to head into the show's studio, under the lamps and in front of the cameras, and give his absolute finest four minutes.

As he methodically slams tribal tom patterns in the verses of the band's latest hit single, "Away From Me," Greg's flying sticks and whipping long hair are perfectly in sync with the track's rock-solid tempo. But these rock mannerisms hide another side to this musician. You see, Upchurch isn't merely a pulsing and pounding rocker. He's a university-schooled jazz percussionist. Furthermore, Upchurch has been able to apply his fruitful musical upbringing to his current role as one of the most understated drummers in present-day commercial rock.

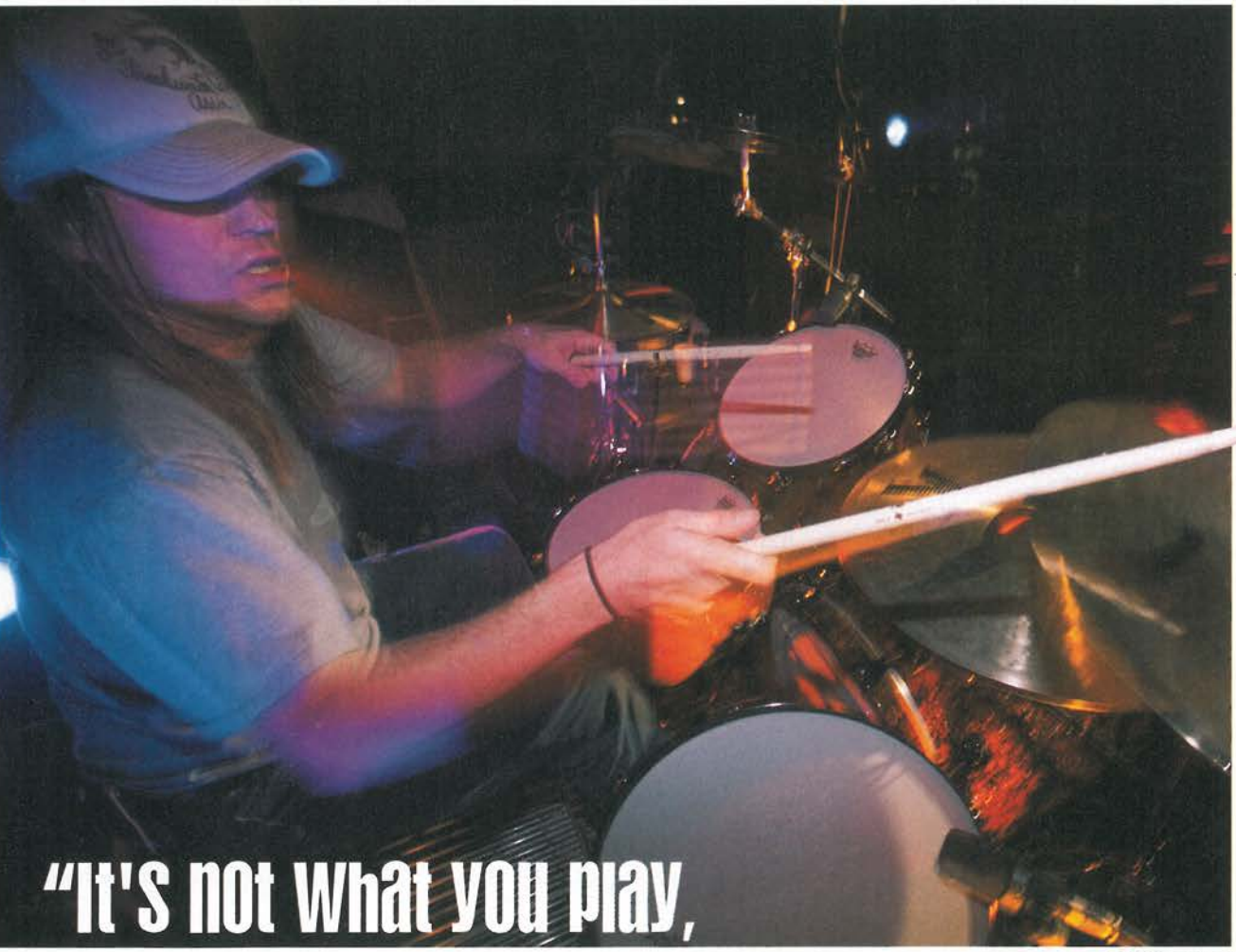
MD: First and foremost, how did you hook up with Puddle Of Mudd?

Greg: Well, I guess my name had been around from playing with Eleven and Chris Cornell. In fact, whenever Chris performed, musicians would always come out to see us. I guess Yogi, the guitarist from Buckcherry, mentioned me to Barry Squier, who knows the guys in Puddle Of Mudd. Barry called and asked if I'd be interested in auditioning for the band.

MD: They didn't have a drummer at the time?

Greg: They had a drummer, but I guess he wasn't working out. I actually met the guy and he was really cool. As for the audition, it was a bit strange, and I had initially turned it down.

MD: Really? Why?

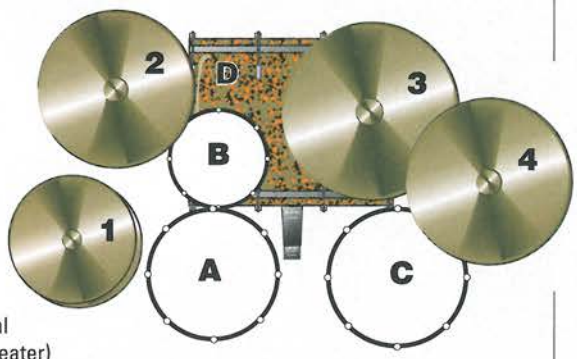


"It's not what you play, but rather what you *don't* play, that makes you a good drummer."

Greg's Kit

Drums: DW in custom "mud" finish
A. 6½x14 bell brass snare
B. 10x13 tom
C. 16x16 floor tom
D. 20x22 bass drum

Cymbals: Zildjian
1. 14" K Mastersound hi-hats
2. 18" A Custom Projection crash
3. 20" K Dry ride
4. 19" A Custom Projection ride



Hardware: DW, including a 5000 series hi-hat stand and bass drum pedal (very tight spring tension, DW felt-side beater)

Heads: Remo coated Emperors on snare and tom batters, clear Ambassadors on bottoms of toms, coated PowerStroke 3 on bass drum batter, Ebony Ambassador on front (pillow inside bass drum for muffling, no muffling on snare and toms)

Sticks: Pro-Mark 747B Super Rock model (hickory with wood tip)

Microphones: Audio-Technica AT4050 (cymbals), AE3000 (toms), ATM25 (snare), AE2500 (kick)

Specialty Drums: Greg also uses a stand-up "cocktail kit" custom-built by DW.

Greg: Because I wasn't sure if it was what I wanted to do. I knew of two other bands looking for drummers at the time. I wasn't sure which one I wanted to go for. But when I heard *Come Clean*, it was clear that this is what I really wanted to do.

MD: What were your initial impressions of the material?

Greg: I thought it was pretty good. To me, the most important thing is the singer and what his voice sounds like. And I loved Wes Scantlin's voice because it reminded me of the whole Seattle scene. That's what drew me in.

That said, I don't really remember what the reason was that I initially said, "No, I won't go down and audition." But then I got a call back saying that I should just come down and give it a shot. So I went down to the audition, and it was bizarre, because it looked like a movie audition.

MD: I'm picturing a ridiculously long line of drummers in a hallway.

Greg: That's it! They auditioned something like fifty drummers in two days. I'd never seen anything like that. I just expected to see the band in the jam room, walk in, and play. It was very clear that this was

going to be a *huge* project. "Management is happening and the label's behind the band. Wow, something's really going to happen. This is exciting."

So I auditioned, and I hadn't even listened to the CD that much. I guess I learned the material by hearing some of the other drummers auditioning—and I hoped that they were playing the right parts! [laughs]

I did the audition and left, and then I got a callback to audition again. The list of drummers got down to five, then three, and then two. It came down to one other guy and me, and we basically just rehearsed with the band for several days. He would go in for a few hours and work with them, and then I'd go in for a few hours. We did that for three weeks. Then we had one last day, where the two of us had to play in front of everyone from the label and management on a big stage. After I played, they offered me the gig on the spot.

MD: They put quite a bit of thought into this audition process.

Greg: Another weird part of the audition was that the band made all of the drummers fill out a questionnaire. It was just a silly thing to see if you had a sense of humor, and I thought it was kind of clever. But I'd never been through anything like that before. I could tell that everyone involved in the Puddle Of Mudd camp was *very* serious about the band. And they really wanted to make sure they picked the right drummer.

MD: Who in Puddle Of Mudd was the most instrumental in getting you the gig?

Greg: I think one thing that helped me was that Doug Artido, our bass player, saw me play with Chris Cornell. I think he also saw me play in my old band, Eleven.

MD: So he already had some insight into your performance.

Greg: Right. He knew I could play and sing. But I didn't know any of this during the audition process. That said, I've never *not* gotten a gig that I tried out for. I don't mean to sound cocky, but I've tried out for something like twenty bands in my life, and I've always gotten the gig. I should mention that most of those bands were in Oklahoma, where I'm from. I was a big fish in a small pond there. Plus my mother's extremely lucky, so maybe some of that has rubbed off on me. [laughs]

It's a weird thing, though, because Puddle Of Mudd gets a lot of criticism because people are like, "The bandmembers didn't grow up together." But I'm like, screw off, because half the bands out today met in LA or New York.

MD: So how'd you get your start playing drums?

Greg: It seems like I was *always* doing it. There are pictures of me when I was little

ARIGINALS

ARMAND AND A. ZILDJIAN. TWO TRIED AND TRUE MUSICAL ICONS. AN INSPIRATION TO GENERATIONS OF DRUMMERS.

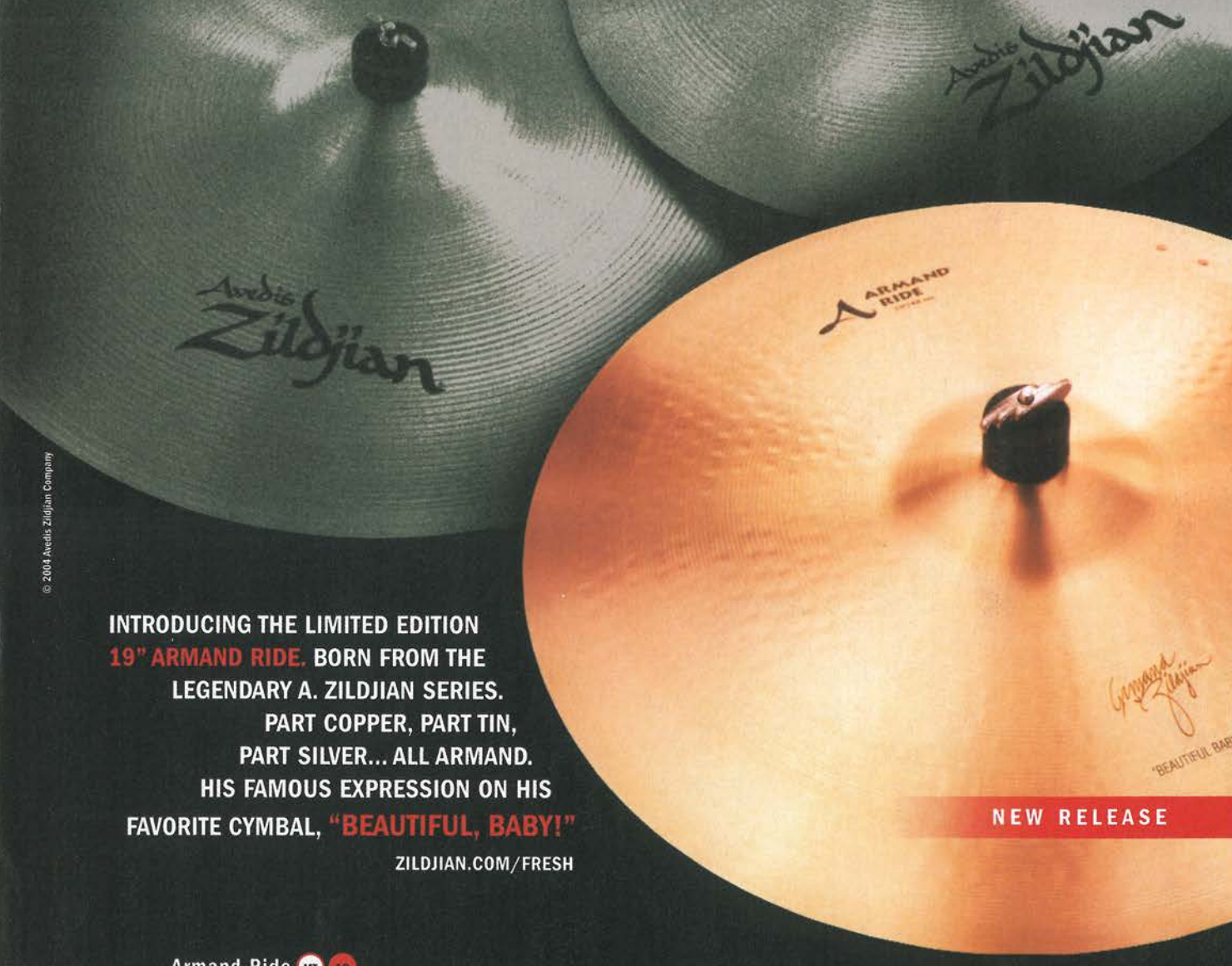
ARMAND ZILDJIAN & BUDDY RICH

SIMON PHILLIPS

EDDIE BAYERS

GREGG BISSONETTE

KENNY ARONOFF



© 2004 Avedis Zildjian Company

INTRODUCING THE LIMITED EDITION 19" ARMAND RIDE. BORN FROM THE LEGENDARY A. ZILDJIAN SERIES. PART COPPER, PART TIN, PART SILVER... ALL ARMAND. HIS FAMOUS EXPRESSION ON HIS FAVORITE CYMBAL, "BEAUTIFUL, BABY!"

ZILDJIAN.COM/FRESH

NEW RELEASE

Armand Ride MT 19

Avedis Zildjian A Zildjian Series

Zildjian

playing pots and pans, the typical story. I then got a snare drum and created a little kit with a folding chair for a hi-hat and two cushions for toms. I'd have my headphones on and play this makeshift kit for hours and hours. Eventually my parents got me a real kit when I was twelve or thirteen.

I started playing a lot of rock music, but then I got into the school band. I was fortunate to have a really good band director, and he knew I played drums—so he put me on sax! [laughs] He wanted me to learn to read music. Then, finally, I switched to drums when I was in the eighth grade, because they needed me. It was a small school, and when you have a marching band, the drumline is pretty important. After that I was in jazz band, and then I went to college at the University of Central Oklahoma, with a scholarship in jazz. I played a lot of big band swing, but I also performed at night in cover bands, since that's the only way to really make money. I was playing forty-five-minute sets with cover bands at every college out there. It was good money.

All of those gigs are what ended up taking me away from college. Doing that till two in the morning, four or five nights a week, makes it tough to stay in school. So I ended up quitting, and my mother was pretty bummed out. I had a full tuition scholarship.

I had a buddy who had moved out to LA a couple of years before, and he kept telling me to come out and play in his band. So I did. It was a funk band, and we were all pretty young. Trying to get gigs in LA was really difficult.

MD: What year was this?

Greg: This was in '93. Before I went out to LA, I asked my dad if I should go out there, and he was like, "You better do it now. Don't wait until you're thirty to decide, 'I'm going to try to make it in the music business.'"

So I moved to LA and had a few gigs here and there. I finally got a job working at the Guitar Center in Hollywood. I thought it would be a good way to meet musicians.

At one point Alain Johannes and Natasha Shneider from the band Eleven came into the drum department, and I recognized them. Eleven didn't sell a lot of records, but I knew who they were because I was a fan. I said something to them, and they told me that Jack [Irons, original drummer] left the band and went to Pearl Jam. I was like, "Well, I'd love to audition." I gave them my number, and they called two or three weeks later.

MD: Were you a fan of Jack Irons?

Greg: Oh, yeah, of course! So I went to the audition, got the gig, and then struggled along with them to make the band a success. It was tough, because they're extremely talented people, but a lot of their music goes over people's heads. It was one of those things where every time we'd do a gig we'd only be playing for other musicians.

MD: Musician's music.

Greg: Right, and musicians don't buy albums! [laughs] They get 'em for free from someone at a label. But I enjoyed playing with Eleven. We did our first tour in a van, the whole thing. And then we got a job opening up for Soundgarden in Europe. That was quite an experience, driving all over Europe. Plus I got to watch Matt Cameron play every night, and I learned a lot from seeing him play.

Eventually Chris Cornell did his solo record, and he hired Eleven to be his band. So he got a band that was already tight. We did a lot of touring together, and it was cool. But it ended when Chris went to do Audioslave. At that point Puddle Of Mudd had finished recording *Come Clean* with Josh Freese on drums. And then when I was still on the road with Chris, I got the call about auditioning for them. I was like, "Uh, what's Puddle Of Mudd?"

MD: So when did you join the band?

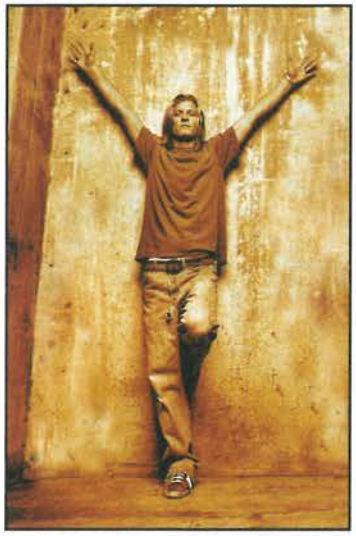
Greg: It was February of 2000.

Making Mudd

How did Greg Upchurch land the gig in Puddle Of Mudd? Lead vocalist/guitarist Wes Scantlin dishes the dirt.

MD: When did you first meet Greg?

Wes: I remember he came by when we were in the middle of auditioning a ton of drummers. It was kind of like a cattle call. I'd been up for a day and a half at that point, and I was pretty irritable. I said hi to Greg, but I was thinking, "This guy isn't going to be the one, for sure." I don't think he even listened to the damned CD! Actually, I *know* he didn't.



MD: What about the questionnaire that you had all of the auditioning drummers fill out? What was that about?

Wes: Aww, man, there were some really funny questions. But we were just trying to find out about their personalities. Some of the guys would lie and write stupid or silly comments, because drummers are a breed all their own. But frankly, we didn't pay that much attention to the questionnaire. It was basically something for them to do while they were sitting around waiting to play.

MD: What about the fill that Greg nailed during his audition? Word is it helped give him the advantage.

Wes: There's a certain fill on the song "Control," and a lot of the drummers who auditioned didn't play it right. They'd mess it up, or be too technical with it and play it too perfectly. But Greg came in and freestyled it. He also ended up playing the fill in a few other spots of the tune, and it worked.

We had videotaped all of the drummers' auditions, and later on, when we viewed the tapes, everyone wanted to keep going back to watch Greg. But I was like, "Screw that, I don't like him! He didn't even learn the tunes." But everyone kept going, "Damn, look at that! This guy is *good*." I had to agree: Greg is a great player. No question, he's the best drummer I've ever played with in a band.

They're Dry.

Introducing the newest additions to our K Custom series.

© 2004 Avedis Zildjian Company

Special Dry Ride MT 21
Special Dry HiHats MT | M 14
Special Dry Crashes T 14 15 16 17 18

FIRST CAME THE ZILDJIAN K CUSTOM **21" SPECIAL DRY RIDE** AND **14" SPECIAL DRY HIHATS.** CLEAR ARTICULATION. REAL STICK DEFINITION. DRY, AND VERY MUSICAL. **TOTALLY UNIQUE SOUND.**

NOW, WE'RE **EXPANDING** OUR K CUSTOM SPECIAL DRY LINE TO INCLUDE **14", 15", 16", 17"** AND **18" SPECIAL DRY CRASHES.** NO OTHER CYMBALS SOUND LIKE THEM. GET TO A ZILDJIAN DEALER TODAY, AND DRY ONE OUT.

ZILDJIAN.COM/FRESH

K Custom Series

Zildjian

© 2004 Avedis Zildjian Company

MORGAN ROSE
SEVENDUST

BROOKS WACKERMAN
BAD RELIGION

BRIAN TICHY
BILLY IDOL/BALL

ROB BOURDON
LINKIN PARK

15" A Custom
Mastersound HiHats

A Custom Series

20" A Custom Crash

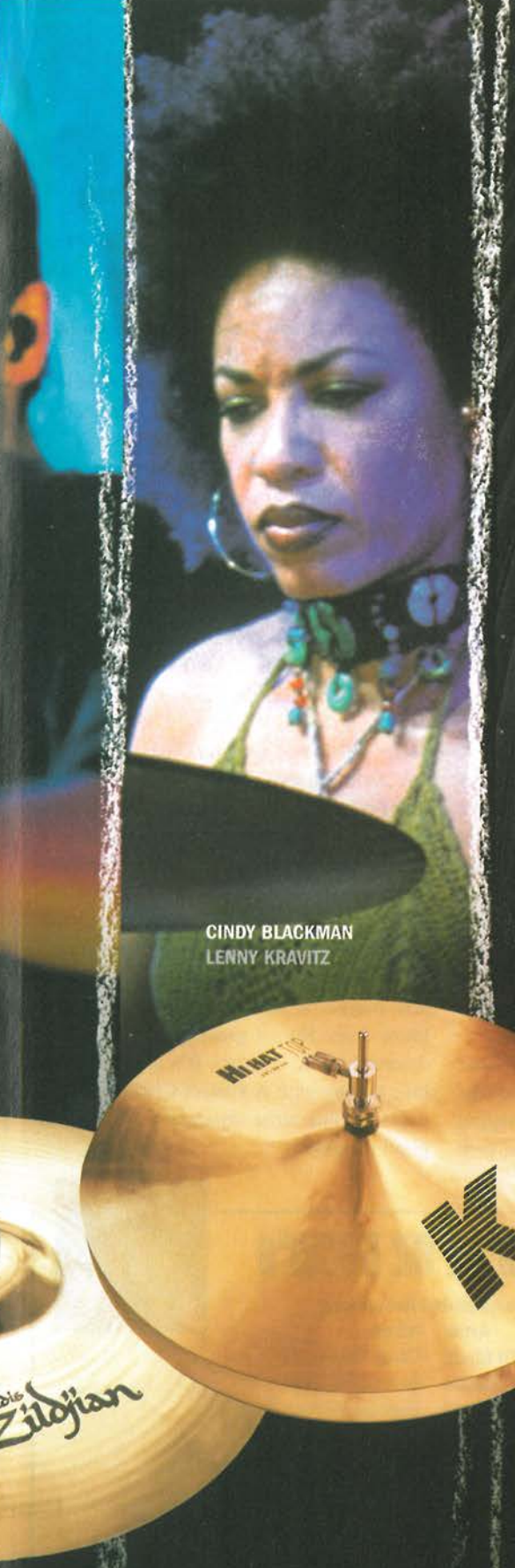
A Custom Series

15" A Zildjian
Rock HiHats

A Zildjian Series

20" A Custom
Projection Crash

A Custom Series



LIVE LARGE. PLAY LARGE.

Larger Cymbals. Bigger Sound. More Presence.

CINDY BLACKMAN
LENNY KRAVITZ

15" K Zildjian HiHats

READY TO BE FELT AS WELL AS HEARD? MAKE ROOM FOR ZILDJIAN'S MIGHTY **NEW 15" HIHATS AND 20" CRASHES.** BEEFED UP DIMENSIONS TO HANDLE NEW DEMANDS. NOW YOU CAN LEVEL THE PLAYING FIELD ONSTAGE. RAISE YOUR VOICE. AND **LAY DOWN A DIFFERENT DYNAMIC.** HEAR HOW THEY'LL FIT INTO YOUR SETUP AT YOUR ZILDJIAN RETAILER TODAY.

ZILDJIAN.COM/FRESH

K Zildjian Series

Zildjian

MILLIONS OF PEOPLE CHOOSE THE WORLD'S FINEST STICKS.
HERE'S THREE.

GREG UPCHURCH
PUDDLE OF MUDD
American Hickory,
TX747 "Super Rock", Wood-tip

RAY LUZIER
DAVID LEE ROTH
American Hickory, TX5B, Wood-tip

KENNY KRAMME
JOE BONAMASSA
American Hickory, TX5B, Wood-tip
pro-mark
pro-mark
The World's Finest Sticks
promarkdrumsticks.com
© Pro-Mark Corporation. We use only non-endangered wood.

Greg Upchurch

MD: Were you completely finished with Cornell by then?

Greg: Yeah, but I was still playing with the guys in Eleven, even though they were also doing a lot of other stuff. Eleven put out another record around that time, but A&M put it on the shelf and let it sit there. We did a little touring to support it with Queens Of The Stone Age, but the tour support wasn't happening, so we couldn't continue.

Puddle Of Mudd then came along, and I told Eleven that I was interested in doing it, and they were like, "God bless you." They were great about it. I still talk to them and love them to death. They're a mature group. They understand. Granted, I never thought, even after all those auditions, that Puddle Of Mudd would have sold so many records and become such a huge band. At the time I was just hoping the record would go gold.

MD: After joining the band, were there any songs that you struggled with initially?

Greg: Not really. I think of myself as a jazz drummer at heart, and if you're a good jazz drummer, you can be a great rock drummer. I had all of the technique I needed for the gig. Most of the material is straightforward rock, so it's about laying down a solid groove and supporting the song.

MD: How did Mudd's material compare to what you had done in Eleven?

Greg: Eleven's material was much more technical. We did songs with odd time signatures and crazy breaks. Plus I was singing with them and doing all kinds of stuff, so it was a challenge. But the Mudd stuff requires me to lay down a solid foundation.

MD: Have you modified the parts that Josh Freese tracked on *Come Clean* to suit your tastes?

Greg: Yes, I have. What I did was take the things he played that I thought were vital and needed to be there, and the rest of it I improvised. There are certain things that I always do that I think sound good. Sometimes it'll take me a year to find the one killer drum fill that works perfectly, and I'll be like, "Okay, that one stays." I also try to make it fun and exciting.

MD: How much time did you have to learn the band's material before you went on the road?

Greg: I had a couple of months. Whenever I audition for bands, I don't practice the drums to the CD. I just listen to it. I trust my body's instincts. I put the CD on, listen to it, and visualize the parts. That seems to work best for me.

MD: Is there one song on *Come Clean* that you approach entirely differently from the way Freese did?

Greg: "Nobody Told Me" is a song that I think I make all mine. I do a lot of embellishing on it and even go a bit nuts at times.

MD: And interestingly enough, this wasn't the first time you followed in Freese's footsteps.

Greg: Yeah, I'd done it before, because he also played on the Chris Cornell record. I know Josh. He's a great guy and a killer drummer. But, I mean, it's a good thing he's touring with A Perfect Circle, because it gives some other drummers a chance to play! [laughs]

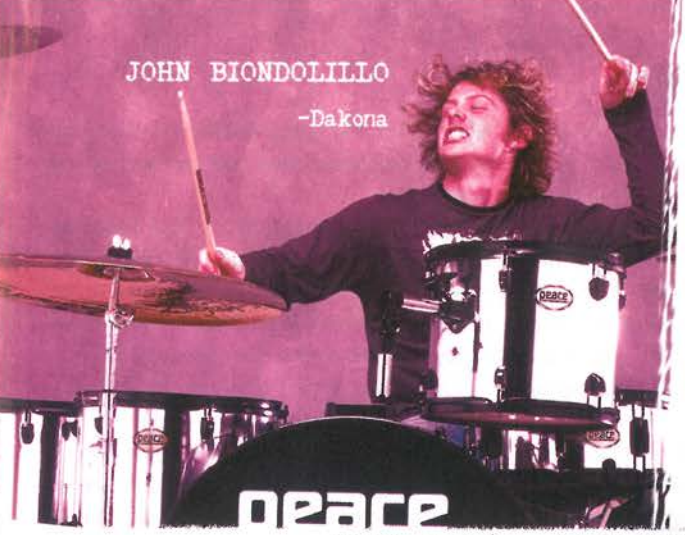
Upchurch On Record

Recommended Recordings

Artist	Album
Puddle Of Mudd	Come Clean
Eleven	Avantgardedog
Chris Cornell	Euphoria Morning

Favorites

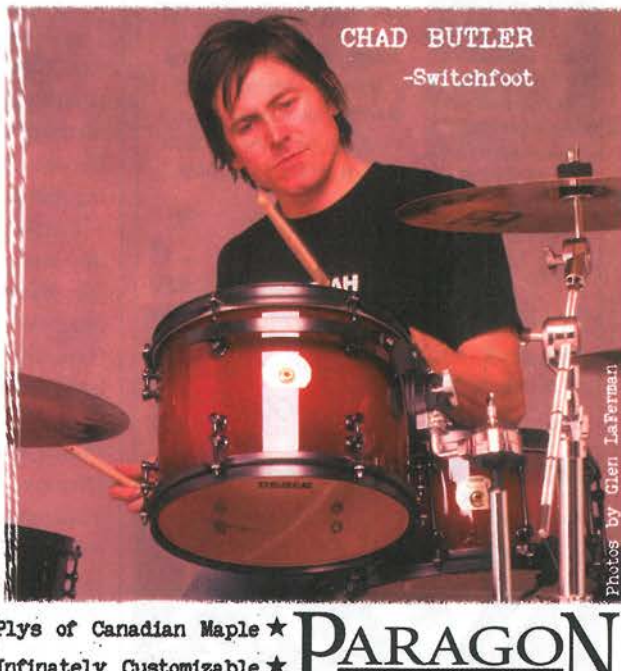
Artist	Album	Drummer
Tool	Aenima	Danny Carey
Soundgarden	Badmotorfinger	Matt Cameron
Deftones	White Pony	Abe Cunningham
Mr. Bungle	Mr. Bungle	Danny Heifetz
Jellyfish	Spilt Milk	Andy Sturmer
Eleven	Eleven	Jack Irons



16"x24" Bass Drum ★
10"x12" Rack Tom ★
14"x14" & 14"x16" Floor Toms ★

DEMOLITION MAX

★ Upgraded Double-Braced hardware
★ Choice of 4 Metallic Finishes
★ Affordably Priced

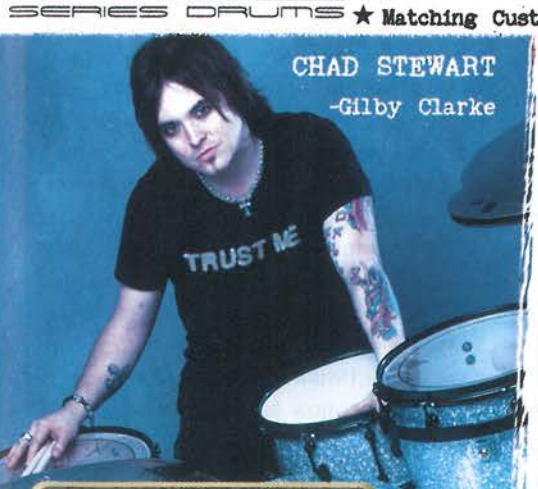


DNA SERIES DRUMS

★ Maple Shells
★ Choice of 10 Sparkle Lacquers
★ Matching Custom Octabons Now Available

9 Micro-Plys of Canadian Maple ★
Infinately Customizable ★
Sizes 8" to 28" ★

PARAGON CUSTOM MAPLE SERIES DRUMS



peace
DRUMS & PERCUSSION
COOLER THAN YOUR DRUMS

Peace Drum and Percussion USA: PO Box 5306, Hacienda Heights, CA. 91745 PHONE: 626-581-4510 FAX: 626-581-4710
Peace Musical Co. Taiwan No.519 Wen Chu Road, Tachia Chen, Taichung Taiwan R.O.C. Tel:886-4-26878925 Fax: 886-4-26883469

www.peacedrum.com

Kosa World

2004 KOSA INTERNATIONAL PERCUSSION WORKSHOPS

KOSA USA

One full week you'll never forget.

07.26.04

www.kosamusic.com

Immerse yourself in the art and techniques of traditional, classical and modern percussion with the world's top artists.

SABIAN Pearl Ludwig Musser SONOR Innovative Percussion Inc. Modern Drummer dw EVANS Zildjian SHURE Warner Bros. Publications LP pro-mark Cooperman YAMAHA MIKE BALTER AUDIX HQ REGAL TIP TAMA REMO Mountain Rythym Berklee College of Music Sibelius PAISTE

2004 KOSA INTERNATIONAL PERCUSSION WORKSHOPS

KOSA CUBA

Like nothing you have ever known.

04.26.04

www.kosamusic.com

Something authentic has been missing in the culture of rhythm. Something not lost, but quietly hiding.

We found it. *Join us.*

Sponsored by: Modern Drummer • LP • Sabian • Taye • Pearl Mountain Rythym • Korg • Zildjian • Sennheiser Moperc • Evans • DW

Kosa World

Greg Upchurch

MD: What was your first activity as a member of Puddle Of Mudd?

Greg: The first thing we did with me in the band was play a show at The Roxy in Los Angeles opening up for Staind. After that we opened for Godsmack and Deftones. And then the record was so successful that we started our own headlining tour. Then we toured with Korn and did a European tour with Linkin Park. We toured for two years straight with probably a total of six weeks off throughout that time.

MD: After such a rigorous and lengthy tour, you must come back a totally different drummer.

Greg: Playing so often and in that setting, my playing was raised to another level. That kind of touring really got me in shape, too. Most of all, I think it made me a little smarter, a little more worldly from performing and traveling all over Japan and Europe. We went to Europe six times during that period. It was enlightening.

Frankly, I just can't believe that all of this success has happened. I'll be in my car, literally thinking to myself, "I can't believe I bought this brand new Ford Expedition by playing the drums." I've been blessed, but I'm also a little baffled by it all.

MD: Let's talk about the new disc, *Life On Display*, on which you do play. Did you make an effort to break the straightforward rock mold that was cast on *Come Clean*?

Greg: I tried to make it interesting. And the new material is not simple. You can tell from our first single that there's a lot more tom work on there and it's more drum-oriented.

That said, my overall approach with the band is to keep things solid. You don't want to do something crazy where a kid that's air drumming along goes, "Wait, he's supposed to go 'dooga-dooga-dooga,' but he went 'dagada-dagada-dagada!'" You know what I mean? He'll look like an idiot out there, and I don't want people to look silly. [laughs]

MD: Have you felt typecast as a certain type of drummer because of Puddle Of Mudd's singles?

Greg: I've not heard that about me. For the most part, I've received a lot of positive feedback from a lot of people. Of course, I think people will understand me a lot better after hearing *Life On Display*.

MD: Who are some drummers that you haven't mentioned that you feel you owe a nod to?

Greg: The drummer from The Flaming Lips, Steven Drozd, is just like, wow. Few people seem to know who he is, but to me he's a modern-day John Bonham. And I was really impressed with Wuv from P.O.D.

Through a weird connection with my fiancé, I met Danny Carey of Tool and got to see them on the last show of their tour. It was inspiring to see Danny play up close. He was doing things that reminded me of Terry Bozzio. Speaking of Terry, I went to one of his clinics once and thought it should've been called "Stuff you'll never know how to do!" [laughs]

MD: Getting back to *Life On Display*, since these were your first real recordings with the band, did you make an effort to pull out many of your drum licks?

Greg: I don't approach music like that. I've gotta do what's best for the song. I won't rely on licks, and I *don't* want to show off in the music. I think for drummers, it's not what you play, but rather what you *don't* play, that makes you a good drummer. It goes back to my learning sax and guitar. I think every drummer should learn to play another instrument, so that they can understand where the other musicians are coming from.

MD: What were some of the musical things you wanted to do on the record?

Greg: I wanted to make sure that the music felt alive, like we were all in a room jamming. The last record was pretty layered, but this one's more about letting us be a band.

A lot of people ask us if we're worried about the sophomore record jinx. But I think there's less pressure on us, because we've already established ourselves. We've got a fan base, and as long as we're honest with them and aren't out to reinvent the wheel, they're going to appreciate it.

The fans that are only into our hits, like "Blurry" and "She Hates Me," well, they're not fans of the band, they're just fans of the songs. That's cool, and it sells a lot of records, but I want longevity. I don't want a ton of money now but then not be able to do this down the road. I want to continue to work and have a long career.

More bang for the buck.

Q Snare

Q Tom

Q Kick

C02 Pencil Condenser

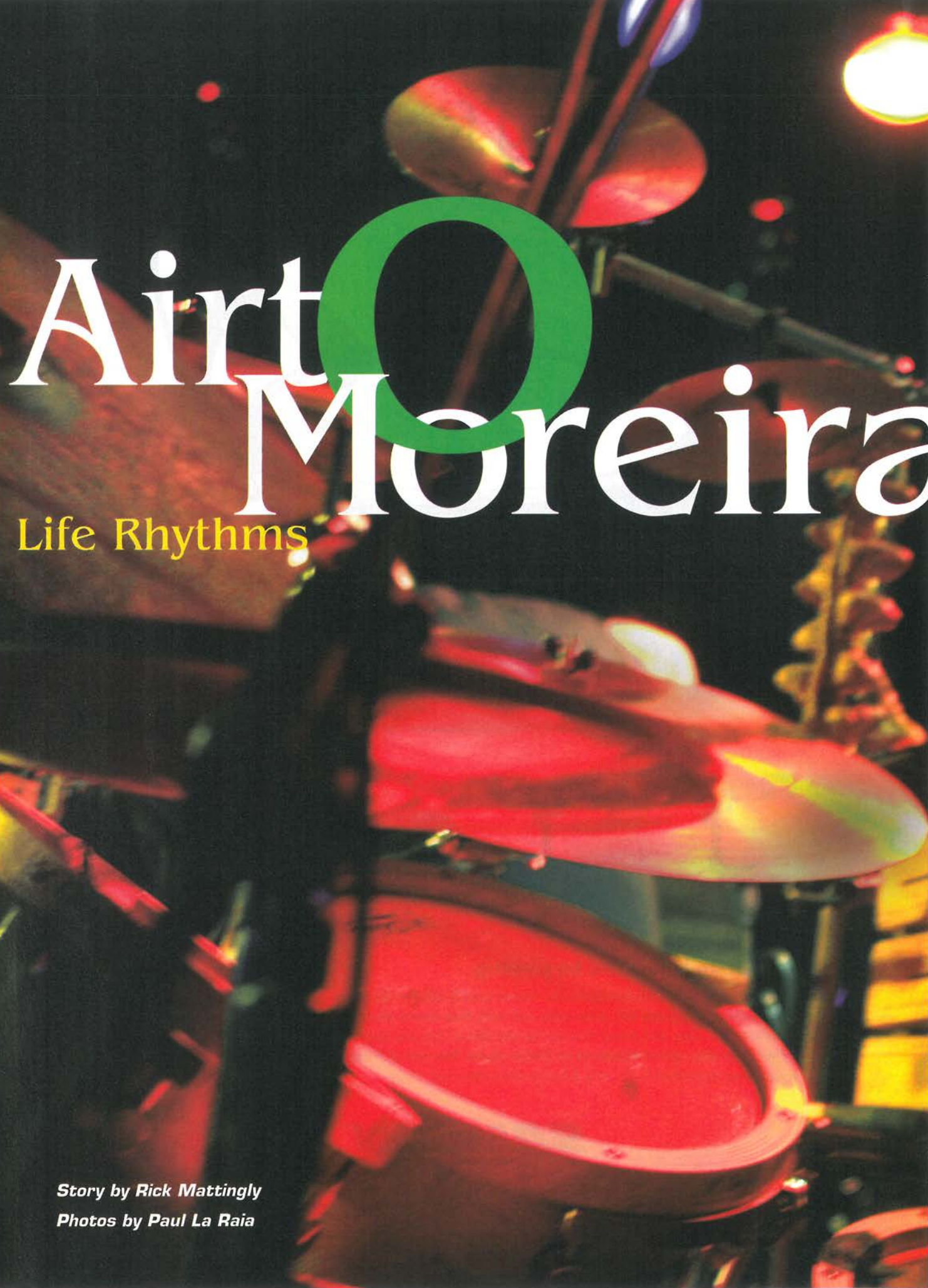
And bang is just the beginning.

Samson's new drum microphones are voiced specifically for the drum they are meant to mic. Snares sound crisp and full, toms tight and rich, kick drums clean and gigantic. They have rugged exteriors, rim clips and shock mounts for the abuse they are sure to take. Best of all, they sound better than mics priced hundreds of dollars more. You see, at Samson we figure that if your gonna spend that proverbial buck, you deserve more than just bang.

SAMSON®
AUDIO

For a good time and to find out more about Samson drum mics visit us at samsontech.com.

©2003 Samson



Airto Moreira

Life Rhythms

Story by Rick Mattingly

Photos by Paul La Raia

He's typically surrounded by a multitude of percussion instruments. In the course of a tune he might incorporate any number of sounds and timbres, often creating unique colors and effects by combining instruments in non-traditional ways. He sometimes appears to be grabbing instruments at random, and yet the resulting sound is always perfect for the music being played at that moment.

But as entertaining as it is to watch Airto Moreira move among his extensive battery of instruments, the part of his performance that typically leaves people shaking their heads in wonder is when he selects a single instrument—often a tambourine—and solos with it, exploiting all its rhythmic and coloristic possibilities. In his hands, the simplest instrument can produce a veritable symphony of sounds, all of which enhance the deep, driving groove he is producing.

Airto's love affair with rhythm and sound began during his childhood in Brazil, when he would wander through the woods imitating the sounds of nature with his voice and with instruments he would create. He studied piano and guitar, but was especially attracted to a toy tambourine given to him by his grandmother. By the time he was seven, Airto was appearing on Brazilian radio, singing and playing tambourine. During his teenage years, he began working professionally as a percussionist and drummer.

Upon moving to New York in 1968, Airto quickly became a mainstay on the jazz scene, working with such leaders as Cedar Walton, Reggie Workman, Lee Morgan, Joe Zawinul, and Cannonball Adderley. Zawinul recommended Airto to Miles Davis for a recording session in 1970, and Airto subsequently joined the version of Davis's band that included Wayne Shorter, Dave Holland, Jack DeJohnette, and Chick Corea. After performing on the debut album by Weather Report, Airto joined Chick Corea's original Return To Forever band along with his wife, Brazilian singer Flora Purim.

Airto and Flora were soon releasing albums under their own names (on which they would both usually appear), and Airto became an in-demand session player, working with a wide range of jazz and pop artists as well as contributing rhythms, colors, and sound effects to movie soundtracks and commercial jingles.

Despite the "primitive" nature of Airto's artistry, he has always maintained a modern sensibility. Before "world music" was a recognized genre, Airto was ignoring musical borders and proving that rhythm is truly a universal language.

MD: Musicians who have had long careers sometimes strive to stay current with whatever is in fashion. In recent years, one of the hottest things in music has been a new category called "world music," which is what you've been doing all along.

Airto: To me, world music is the kind of music that is accepted and understood anywhere in the world. But when the music industry created the term "world music," it was because they didn't know how else to sell music that had musicians from different countries playing together. If musicians sound good together, then they want to play with each other no matter what their race, or color, or what country they're from. But what are they going to call music that has an American jazz musician playing with a Brazilian musician and someone from India? So they created the category of "world music" to accommodate their business.

MD: It seems to have opened things up a

lot for percussion. I remember when the only percussion you saw in American popular music, outside of drumset, was Cuban instruments such as congas, bongos, and cowbells.

Airto: Yeah, I spent the first two years I was in New York trying to play "Latin" music. I couldn't succeed because I was not accepted. The players were all separated. The Cubans didn't like the way the Puerto Ricans played, and the Puerto Ricans didn't like the way the Columbians played, and so on. There wasn't an attitude of, "Let's all play together and make some music." Everybody had their own music, and it had to be played a certain way.

Brazilian music is much freer and more fraternal—more friendly. It's the kind of music that everybody can play. That's why I was accepted in the jazz scene. I could fit into any kind of music they were playing.

MD: America is one of the few cultures that has a tradition of a single drumset player in a band, rather than several percussionists. When you first played with American jazz groups, did the drummers leave space for you?

Airto: Not really. When I played with Miles Davis, Jack DeJohnette didn't leave room for anyone else. He played what he played, and so did everyone else. So I had to find my own space in the music. In the workshops I do, one of my main topics is finding your space. Otherwise, if you start playing busy, you're going to step on everybody. You have to play percussion as a *musician*, not a rhythmist. You have to listen to what's happening, and then play.

I thought I had always done that, but then Miles Davis told me I should listen and then play. I didn't understand that in the beginning, but then I started realizing that you can't play too much or too hard or too busy. You have to just relax, listen to the music, find your space, and play. It becomes something very simple.

Most of the drummers at that time were not used to playing with a percussionist. They were used to sometimes having someone playing rhythm on congas and bongos. But some mainstream jazz players didn't want to hear a conga groove because that locked everything into one kind of rhythm pattern and they couldn't get out of it.

MD: Are drummers any easier to work with these days?

Airto: It's a little easier. First of all, now I have a name, so they want to have me play and share the rhythm and the color. But my attitude is the same, and my style is the same.

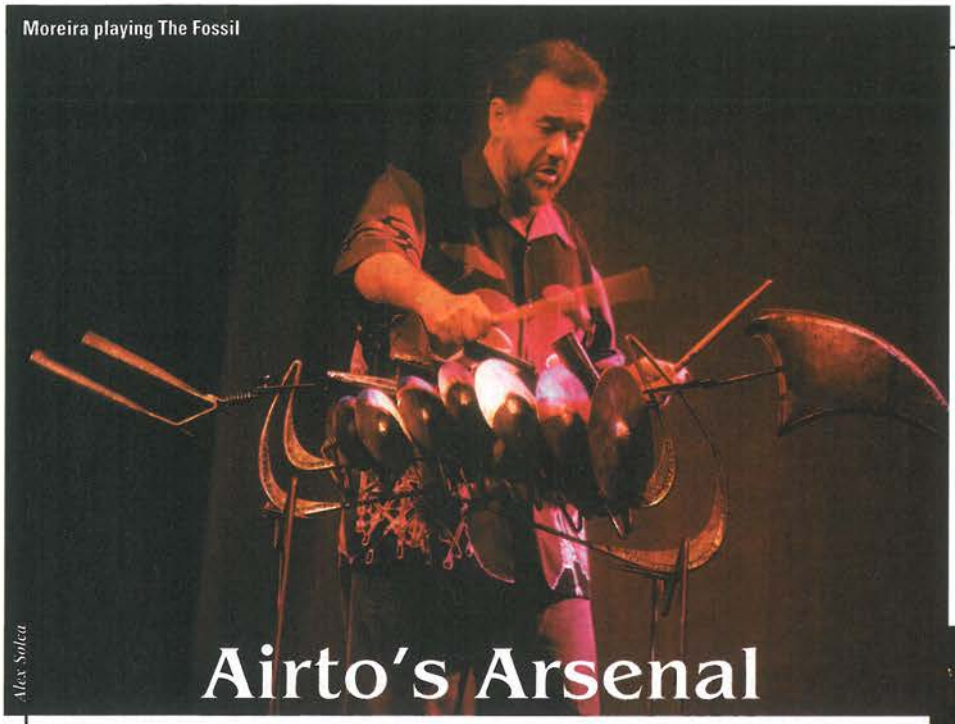
I just did a tour in Russia with Billy Cobham's band. I didn't rehearse with them at all. Billy sent me some CDs and I listened and realized that I could just jump in and play. So I felt very comfortable. And Billy is playing so beautifully now. He's not bashing anymore like when he was young. We did six or eight concerts and it was great. Every night was getting better, so when we finished everybody was saying, "We should play some more." I think we're going to play more later on.

So I feel more comfortable playing with drummers today. But it depends on the kind of music. Some rhythms don't really require percussion. People will call a percussionist and the percussionist is going to end up playing cowbell on the beats because there's nothing else you can do. I did some gigs once with Stanley Clarke and Allan Holdsworth, in a group called The Jazz Explosion. I played three concerts with them, and then I quit. They were playing this fast-lick rock 'n' roll stuff. I told Stanley that there was no space for me. Everything was so loud. I didn't want to be breaking my stuff, so all I could play was cowbell and timbales. I didn't feel I was contributing enough to the music.

MD: Going back to some of that work you did years ago with Cuban players, you told me that the Cubans would all lock into a pattern and hold it, and they would get angry when you would improvise around a groove instead of adhering to a pattern. But on your new album, you worked with conga virtuoso Giovanni Hidalgo, and he seems a lot more flexible.

Airto: Giovanni is a special player. He plays congas like nobody has ever played

"If musicians sound good together, then they want to play with each other no matter what their race, or color, or what country they're from."



Moreira playing The Fossil

Alex Solca

Airto's Arsenal

If you refer to Airto as a "collector" of instruments, he'll quickly correct you. "I'm not really a collector, I'm a player," he explains. "And I have a problem right now because I have so many instruments that I can't play all of them. I have my instruments in three different places. I have a three-car garage that barely holds one car because the rest is all percussion. Then I have instruments stored at Michael Shapiro's school, LAMA [Los Angeles Music Academy], and I also rent a storage space.

"I was looking for a particular triangle a few weeks ago, and I thought I'd lost it. It was a beautiful triangle, a very old one. I went to LAMA to look for it. I opened a huge trunk to see what was in it, and I saw all these beautiful instruments that I hadn't played in over five years. I started looking at those instruments and touching them, and I couldn't help it, I got emotional and started crying because they're part of my life. They're the instruments I played with Miles and used on the soundtrack of *Apocalypse Now*, and some things I created for special things I've done. And I found my triangle! So I'm in the process of renting a big space where I can get out all my instruments and start playing them again."

MD: What instruments have you found in recent years that you especially enjoy?

Airto: In Australia I got some didgeridoos, and some shakers that are very special. They're made of ostrich eggs and have a beautiful sound. They're painted with Australian Aborigine designs, and that kind of painting is beautiful.

I also got some new stuff in Brazil. One instrument is like a metal bucket with jingles, and it has a great sound. I've got two drumsets now from some people in Brazil called Odery who make handmade trap drums. They don't mass-produce them. They are very special instruments and the best drums I've ever played.

In South Africa I got a big flute that's maybe four feet long. It makes an incredible sound like an animal crying, almost like a wolf. I bought a very old cuica in Africa. It's much bigger than the biggest cuica you've ever seen. It's made out of a metal barrel. It's open on one side and the other side has a leopard skin over it. The stick that you rub to get the sound is very thick bamboo. It sounds beautiful.

I also got another cuica from Africa. It's an original cuica that they used for hunting. The men would hunt lions, and they would use the cuica to imitate the sound of a female lion in heat to attract a male lion. The one I have is one piece of wood, and it has a rope instead of a stick. But you play it the same way. It also has carvings; one side is a female lion and the other side is the male lion. It's an incredibly beautiful instrument.

I like the Cyclops shaker that LP makes; I have four of them. When you squeeze it the pitch is lowered, and when you let it go the pitch goes higher. That is a great idea.

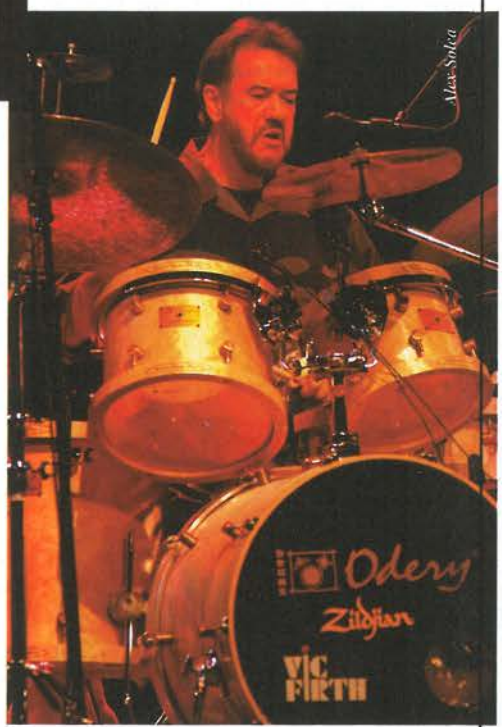
Peter Englehart made a strange thing I've been using lately. It's metal and has springs inside and looks like a drum. The head is very thin metal. The springs are attached to the head, and when you hit it, it makes a strange sound. He's not making it commercially, but it's a very special drum.

MD: Have you still got that instrument Englehart made for you years ago that looks like a woman?

Airto: Josephina! She's still around, man. Josephina looks a lot like the Tin Man from *The Wizard Of Oz*. I've still got The Fossil, too, which looks like a giant armadillo. The little scales on top are made of cymbals. It's built on springs, and when I play it, it kind of shakes and moves like it's alive. I've been playing a lot of solo concerts lately, and I make sure I take The Fossil because it makes a very different sound, and it also looks very different and people love to see it.

Alex Solca

RMV



Alex Solca

Odery

Zildjian

VIC FIRTH

MD: That's a pretty wide gamut, from the ancient wooden cuica to the plastic Cyclops shaker to Englehart's metal sound sculptures. Some people either like traditional instruments or modern instruments. You just like instruments.

Airto: I like *sounds*. And I look for sounds everywhere I go. About a year ago, I went into a department store in Canada and they had a section of toys, and there was a lot of stuff made by native Canadian tribes. I got a plastic crocodile, and when you squeeze it, it opens its mouth like it's going to bite you and it makes this incredible sound. If I'm playing a solo and in the middle of it I grab that thing and squeeze it, people start laughing and see that I have a good sense of humor. That's very important in music.

•

them so far in this world. He knows about Brazilian rhythms, and he also knows about Indian rhythms. Giovanni gets things from every culture and uses them.

I put a percussion group together to play with the Kodo drummers, the taiko drummers in Japan. We went to Sado Island, where Kodo has a festival every year. It was me, Giovanni, Flora, and Meia Noite, who is a great percussionist from Brazil who works with Sergio Mendez. Giovanni was asking everyone, "How do you do this? How do you play that thing?" And on the second concert he played the huge taiko drum with Kodo. So that's the way he is.

I've known Giovanni since he was fourteen. When he was fifteen or sixteen he played on an album I did called *Aqui Se Puede*. He was a kid, but he played beautifully. I gave him a berimbau, which is not a very easy instrument to play. The next day, he shows up for the recording and he's playing the berimbau! He spent the night practicing, and that was it. So we're talking about a special musician here.

MD: Regarding the title of your new album, *Life After That*: Life after what?

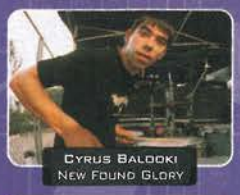
Airto: [laughs] You're the first one to ask me directly, "After what?" It's got a double meaning.

When we go through life, we have many experiences. Some of them are good, some of them are bad, and the past is what makes our personality. So "that" is everything that has already happened and is happening now—the turmoil the world is in, the lack of morals in our world leadership, the lack of communication and understanding and acceptance of each other. Love is just a word now, because when you say "love," people think just of making love.

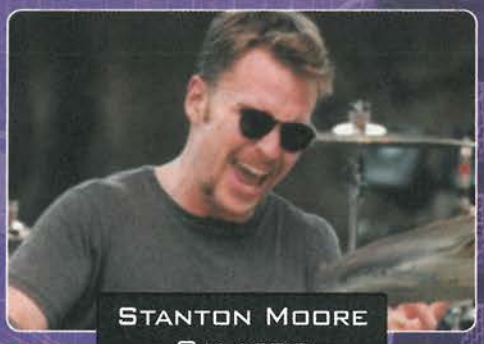
But even with all the negative energies that are real strong right now, there is always going to be life. Because life is perpetual and it was in the universe even before man was here in this world. A lot of people get depressed thinking about what is going to happen in the world in the next few years. We shouldn't give in to this negative energy, because life is always going to be there. So that's one way of interpreting the title.

The other way has to do with reincarnation. God made us as spirits, but we also have a body. So right now, we can interact in the material world. When our bodies can't

ONLY WUHAN®
CYMBALS AND GONGS
Professional Quality Lower prices.
Genuine Hand-Cast Chinas
Traditional - Rock
S™ Series
and Gongs
Universal Percusssion, Inc
1431 Heck Rd Columbiana, Ohio 44408
www.universalpercussion.com
sales@universalpercussion.com

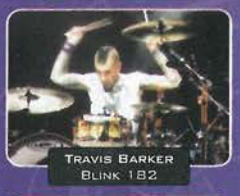

Cyrus Balooki
New Found Glory

Rikki Rockett
Poison

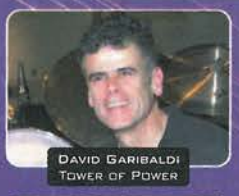

Stanton Moore
Galactic

Wuv
P.O.D.

Erik Hargrove
James Brown

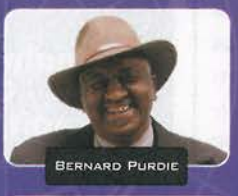

Travis Barker
Blink 182

Walfredo Reyes, Jr
Steve Winwood


David Garibaldi
Tower of Power

Joey Heredia

Hilary Jones

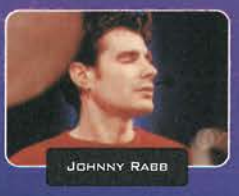

Bernard Purdie

Vicki Randle
Tonight Show Band

Luis Conte

Jen Lowe
Acres

Zoro


Johnny Rabb

Airto

THE ULTIMATE DRUM MICS

USED BY DISCRIMINATING DRUMMERS EVERYWHERE!

AUDIX CONTINUES TO BE THE RECOGNIZED LEADER IN PERCUSSION AND INSTRUMENT MICROPHONES.

THE D6 FOR KICK DRUM
THE D1 FOR SNARE / TIMBALES
THE D2 FOR TOMS / CONGAS
THE MICRO-D CLIP ON FOR RACK TOMS /CONGAS
THE D4 FOR FLOOR TOM / DJEMBE
THE SCX1 FOR OVERHEADS AND HIGH HAT

DON'T SETTLE FOR ANYTHING LESS!

AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261
TEL: 503-682-6933 FAX: 503-682-7114 www.audixusa.com

Audix Corporation, PO Box 4010, Wilsonville, OR 97070
In Canada, C-Tec, Tel 604-942-1001, Fax 604-942-1010

©Audix Corp 2003. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

interact anymore, it's like an old car that we can't fix anymore, so it dies. But the spirit keeps living without the body. We spend some time in the spiritual world, and then we're reborn in this world in a different body, which is reincarnation. We are going to reincarnate until we complete our evolution on this planet, and then we'll go to a higher state of being. There are many levels, and it has no end. We keep progressing. So I was going to call it *Life After Death*, but I thought that was a little too controversial and heavy for an album.

MD: One of the tunes, in fact, refers to the deaths of two great percussionists: "Baba And Malonga Went Home."

Airto: Babatunde Olatunji was going to play on the album. He had been sick for a while, but we still saw each other a lot and played together, and he was looking forward to playing on the album. Two days before the first session, he passed away.

We played the session anyway, and we played this African piece with Kiazi Malonga, who was a good friend of mine. I met him through Babatunde, and he was like the main African percussionist in California. He was a beautiful guy and everybody loved him. I never saw him in a bad mood; he was always smiling.

A few days after the sessions, he was hit by a car and passed away. I was going to call that track "The African Reunion," but I decided to call it "Baba And Malonga Went Home." That was my way of paying my respect to their spirits.

MD: At one time, you were putting out solo albums on a fairly regular basis, but this is the first one you've done in a while.

Airto: I didn't record a solo album for eight years. I did record for a company in London called Melt 2000, but they didn't have good distribution, and they were more into electronic music. They would take my music, make remixes out of it, and it became dance music.

I also recorded with the group Flora and I had called Fourth World. It was great music, but most of it never got to the States, except as imports. So this is my first album in many years that was recorded for a label that is here and has very good distribution. And Narada is a very serious label. They gave me a decent budget to do the album.

We reversed the process. A lot of people record on two-inch tape and then it gets converted to digital for a CD. But we first recorded digitally and then we did the mix on a

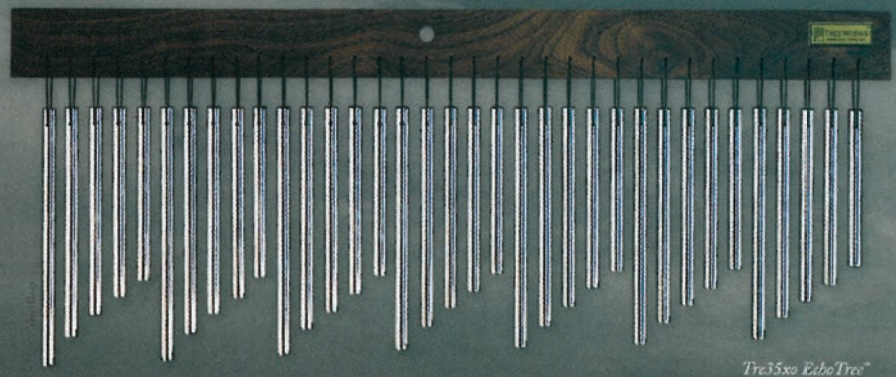
ONLY
WUHAN®
CYMBALS
AND GONGS

1 Year Breakage Guarantee!

Genuine Hand-Cast
Chinas
Traditional - Rock
S™ Series
and Gongs

Universal Percusssion, Inc
1431 Heck Rd Columbiana, Ohio 44408
www.universalpercussion.com
sales@universalpercussion.com

METICULOUSLY HAND-TIED BY TREEWORKS
(No plastic ties. No staples.)



SOME COMPANIES use plastic ties to make chimes. Some use staples that eventually saw through the string. To us, keeping all the bars attached to the mantle contributes greatly to the overall sound of the instrument. That's why all TreeWorks Chimes are hand-tied. One-bar-at-a-time. *No staples.* The braided CordLoc™ we use can hold 50 pounds without breaking. *No plastic ties.* Once each knot is set, it's sealed and locked with permanent resin. If all this sounds like overkill, just remember...this is all we do. All day, everyday. Listen. It Matters.®

TREEWORKS®
NASHVILLE, TENN. USA

FOR FREE CATALOG CALL NOW 1.877.372.1601 OR WWW.TREEWORKSCHIMES.COM

Neve board that used to belong to George Martin, who produced The Beatles. That board is now at Santa Barbara Sound, and I love to work on it. From the Neve board we went to half-inch tape, and that's what we sent to Narada to master. So it has that beautiful warm sound and also is bigger and more real. You can almost touch the sound.

To me, it's a special project. It's not easy to record an album that really says something about how you're feeling and about your personality and how your life is at that moment. Recording, to me, is like taking a picture. You take a picture of something, and when you take the next picture, it's going to be a little different because the time is different. Music is the same. That's why I can play the same songs every night and not get bored, because every time I play it comes out differently.

MD: The legendary folk singer Pete Seeger once said that recording a song is like taking a picture of a bird in flight.

Airto: Wow! I love that, because music is moving all the time. You take a solo, and when you take the next solo, it's different. When some people tour, they play the same solo that they recorded. But when I play, it's always new and I don't get bored with life.

Airto's Own Favorite Performances

Solo Albums

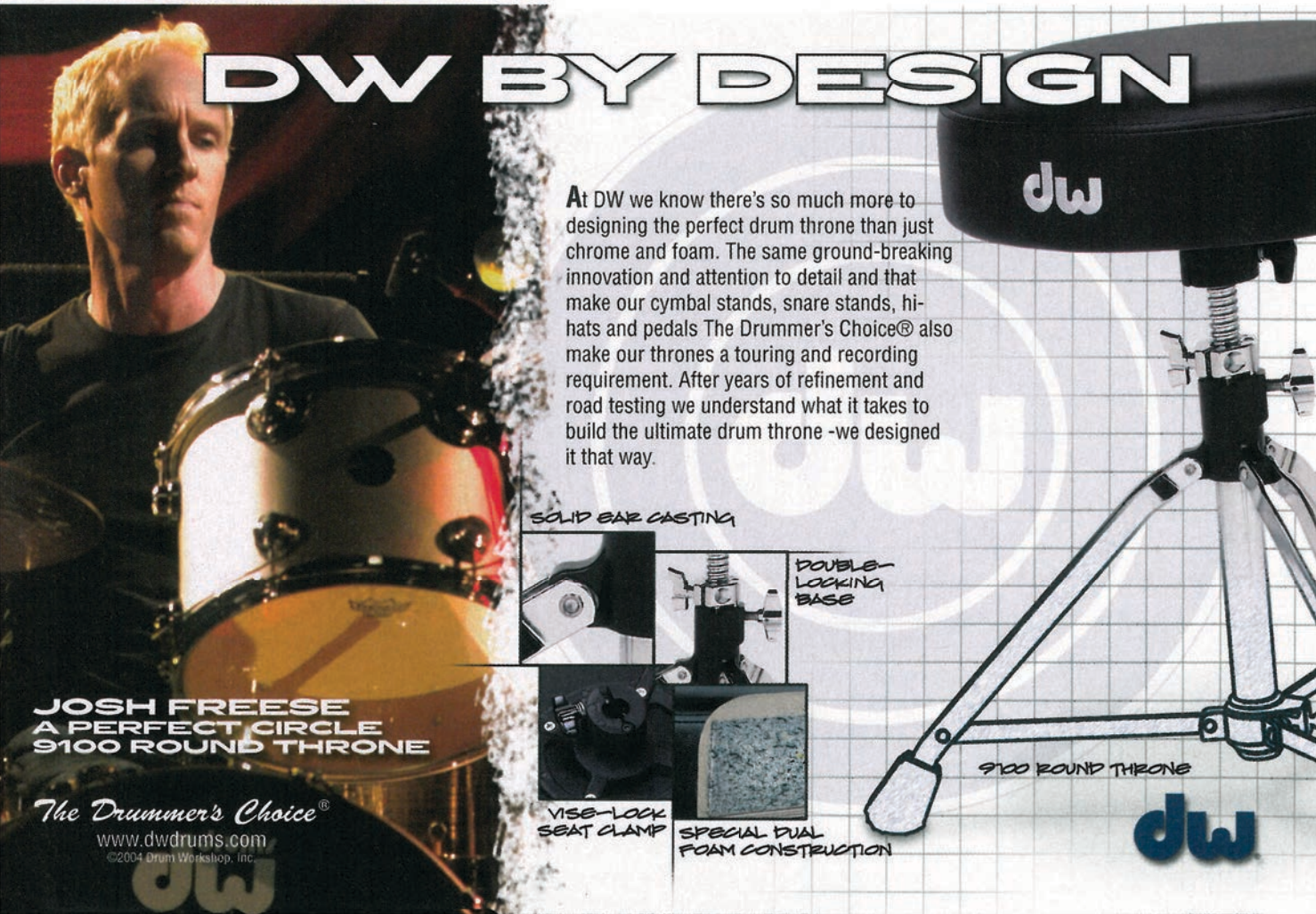
Life After That
Killer Bees
Promises Of The Sun
Virgin Land
Fingers

With Other Artists

Artist	Album
Fourth World	Encounters Of The Fourth World
Flora Purim	Open Your Eyes You Can Fly
Flora Purim	Speak No Evil
Miles Davis	At The Fillmore
Chick Corea	Light As A Feather
Frank Foster	The Loud Minority
Olatunji	Drums Of Passion: The Beat
Mickey Hart	Planet Drum
Gil Evans	75th Birthday Concert
Paul Simon	Paul Simon

For Airto's complete discography, visit www.airto.com.

The whole concept of this album is that this is a new unit of time. There are some things where you can hear the "old" Airto sound, if you know of things I did in the past. But then some other things are totally new. Like the song "Let It Out, Let It In." It's a beat-box kind of thing, but no instruments are involved. About two years ago, me and my daughter Diana's husband, Krishna Booker, were in the studio and we started going [sings, sounding like a drum machine] "boo, chi-chi, bacha chi-chi, boo boo bah, dada boo…." The engineer recorded it and I kept the tape. We listened to it while we were recording the new album and thought it was really good. So we overdubbed on top of that, making more rhythm sounds with our voices. Then I asked Diana if she could sing a melody on top of it.

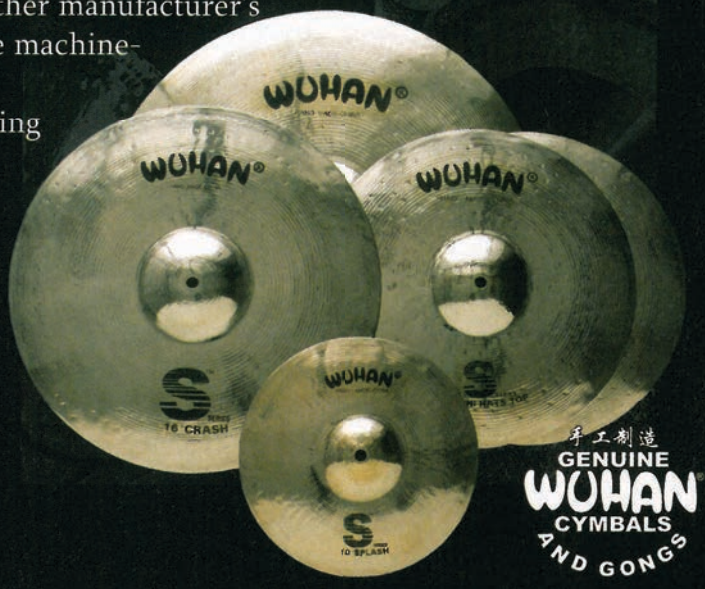


MAN VS MACHINE

GENUINE WUHAN CYMBALS & GONGS

Shine On with Genuine Wuhan S™ Series Cymbals

These hand-crafted, professional cymbals offer their distinctive musical and visual characteristics at prices well below those of any other manufacturer's hand-hammered models (and below those of some machine-hammered lines, as well). Shining sound... shining appearance...shining value. With the Shining S™ Series, Wuhan® once again offers drummers the best for less!



Wuhan® S™ Series Cymbals

Splash 10"	$ 99.00	Crash 18"	189.00
Hi-Hats 13"	227.00	Cr Ride 18"	189.00
Hi-Hats 14"	272.00	Crash 19"	215.00
Crash 16"	165.00	Med-Hvy Ride 20"	225.00
Fast Cr 16"	165.00	Medium Ride 20"	225.00
Crash 17"	181.00		

For more Wuhan® products go to www.universalpercussion.com

Choose ATTACK™ for sound ideas.

Side view of Tone Ridge® Head showing the "split level".

Some ATTACK™ drum heads are made under patent, serial or trade mark numbers 2,670.498,...29,143,922,...75,858,554. ATTACK™ is a trademark of Universal Percussion, Inc.®

Now comes another great idea only from Attack™!!

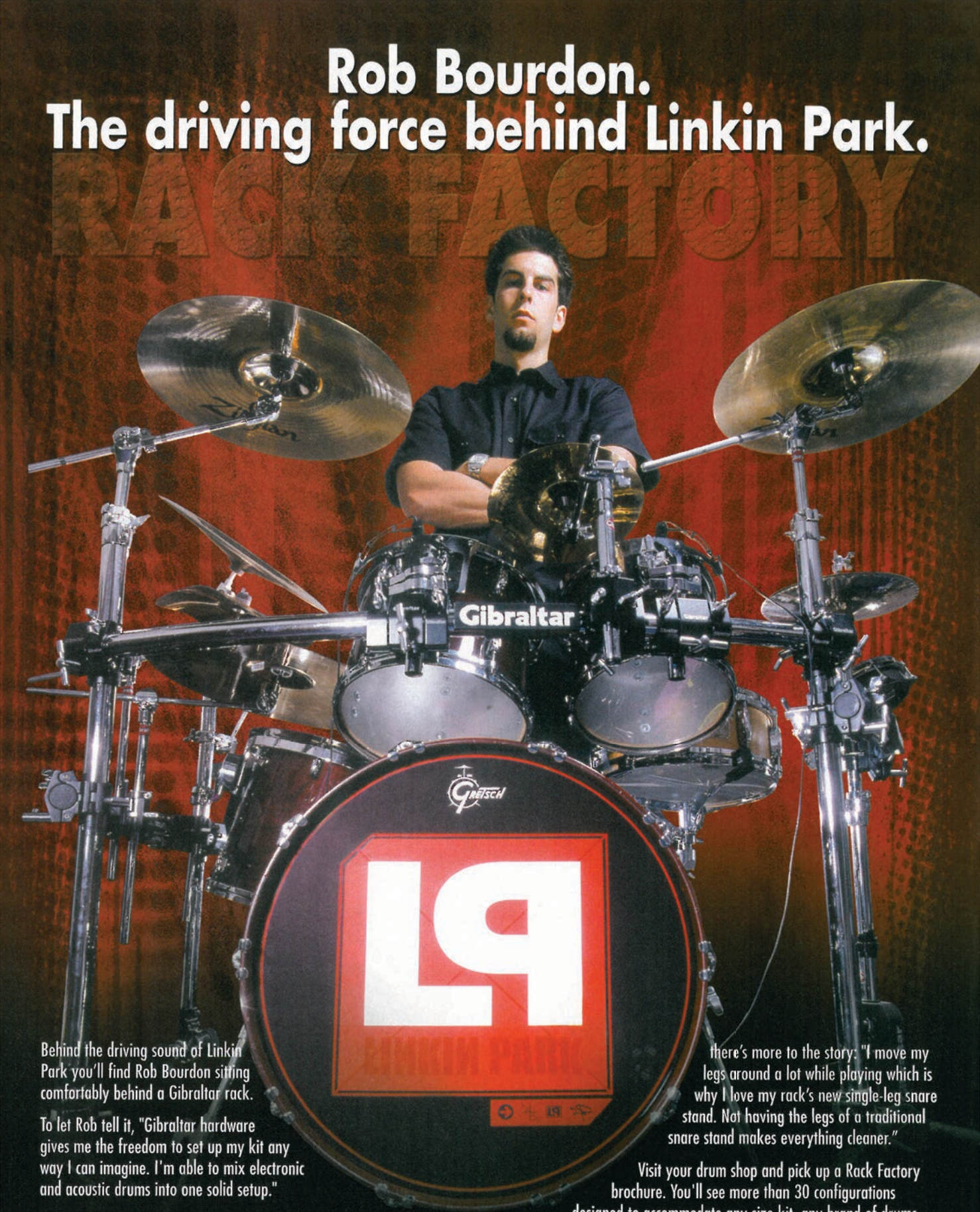
The Tone Ridge® head.

The Tone Ridge® head has a muffling design built into the head. Much like the waves generated from a pebble dropped in water, sound waves reverberate from a drumhead when struck. All other devices used to absorb these overtones need to be placed on the head and are generally made of foreign materials (such as foam), which chokes the sound. But the tone ridge, formed by pressing the head into a split level, dampens these overtones, producing a more focused sound. ATTACK™ Tone Ridge® Drumheads are available in 1-ply, 2-ply, clear and coated.

Universal Percussion, Inc.®
1431 Heck Road Columbiana, Ohio 44408
Phone 330.482.5750 Fax 800.979.DRUM
Email sales@universalpercussion.com
www.universalpercussion.com

ATTACK drumheads

Rob Bourdon.
The driving force behind Linkin Park.



Behind the driving sound of Linkin Park you'll find Rob Bourdon sitting comfortably behind a Gibraltar rack.

To let Rob tell it, "Gibraltar hardware gives me the freedom to set up my kit any way I can imagine. I'm able to mix electronic and acoustic drums into one solid setup."

Having gear that's securely positioned is of prime importance for a drummer who gigs all over the world. But there's more to the story: "I move my legs around a lot while playing which is why I love my rack's new single-leg snare stand. Not having the legs of a traditional snare stand makes everything cleaner."

Visit your drum shop and pick up a Rack Factory brochure. You'll see more than 30 configurations designed to accommodate any size kit, any brand of drums. Only then will you experience real freedom behind the kit.

Gibraltar
HARDWARE

Check out Linkin Park's latest album "Meteora"
Visit Linkin Park on-line at: www.linkinpark.com

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002
Visit us On-Line at: www.GibraltarHardware.com

So she wrote down some words, and in one hour we had that song finished.

MD: Many musicians change bands from time to time, and they talk about the need to keep things fresh. You've certainly done that, but also you and Flora have had a musical relationship for a long time.

Airto: Flora and I have a relationship as a man and a woman, and also as friends. I would give my life for Flora, and I think she would do the same for me. We have been together since 1965. Needless to say, we've been through a lot of stuff—beautiful stuff and terrible stuff—and we're still together.

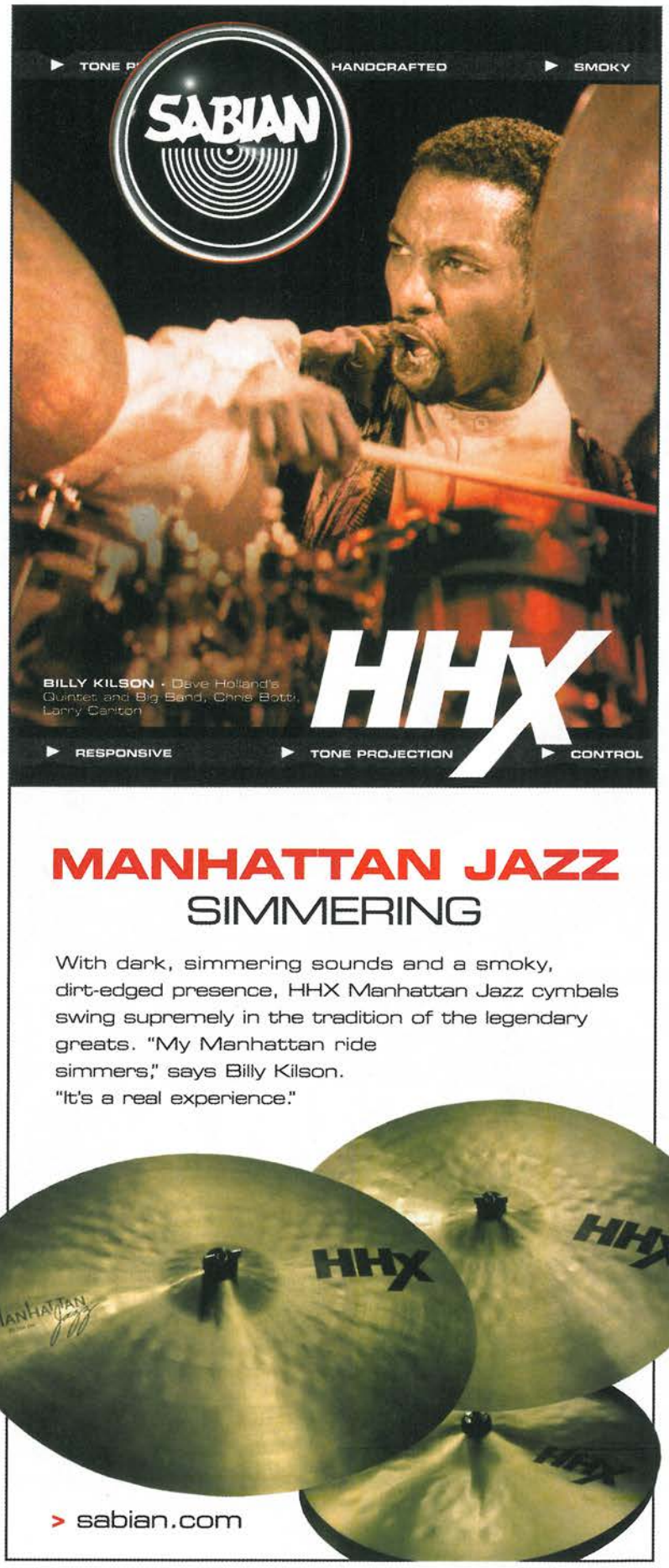
Flora is still my favorite singer. I don't think she's the best singer in the world, technically speaking, or that she has the most beautiful voice. But Flora is the most *emotional* singer I ever played with. Flora is very unpredictable, still. We are still surprising each other, in a good way. I think that's very important for the relationship.

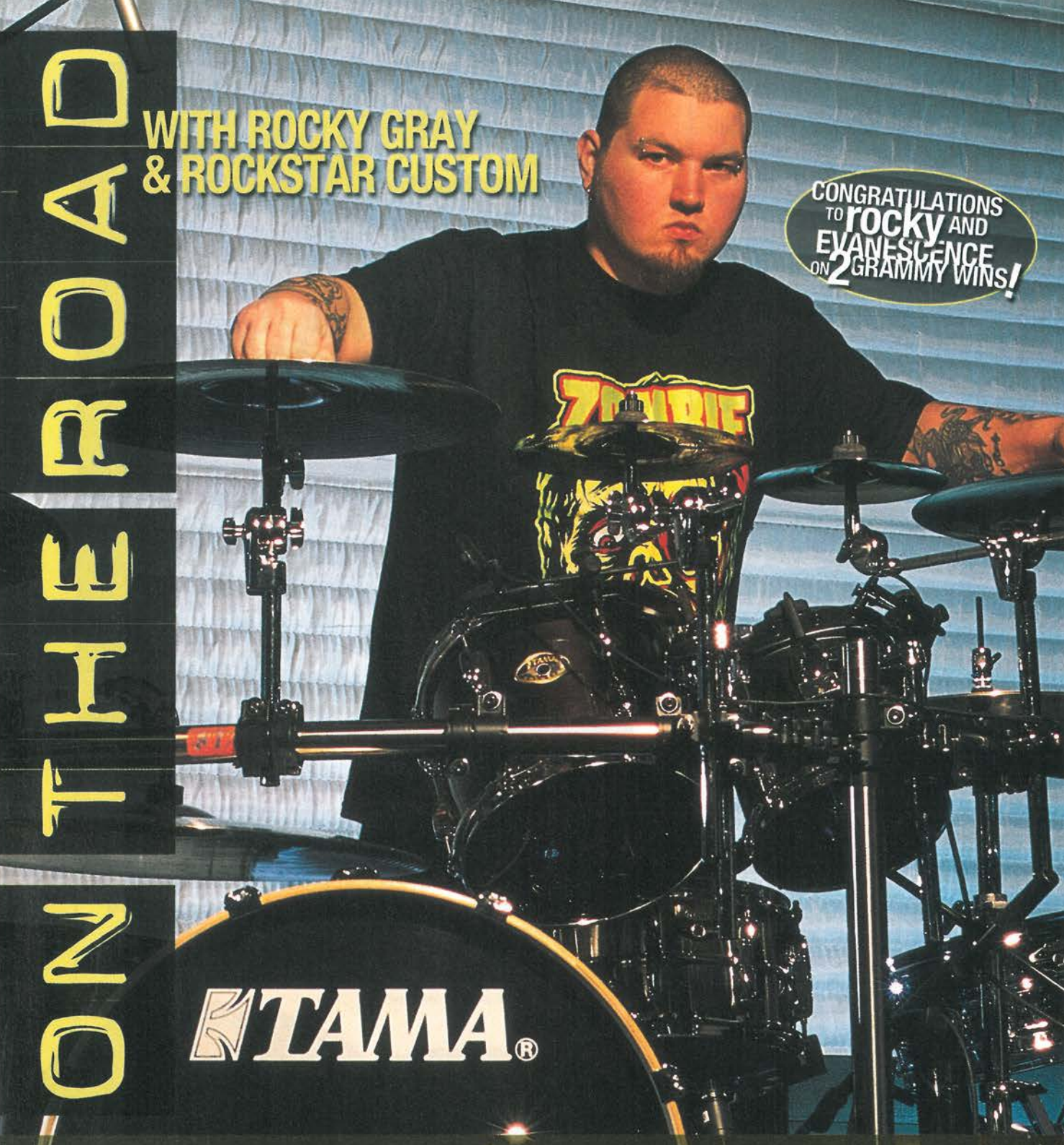
MD: There's been a lot of talk in recent years about the healing effects of drumming and rhythm. What are your experiences along those lines?

Airto: To me, music is pure energy. Because percussion was one of the most primitive ways that man communicated, percussion has a very strong influence on people. When you're playing percussion together with other people, you're generating the "universal energy," which is the same primitive energy that was used to create the universe. It's almost like we're inside a huge bubble that has all this energy.

When we play music, we're directly in touch with this energy. We draw from this energy, it goes through us, and then it goes out as a sound. And when the energy we are creating is positive—if we're feeling good when we play, are truthful to the music, and are really enjoying what we're doing—then people can feel that, and it puts us all in a better state of awareness. It's like we're being cleansed of bad energy and worries and so on. All of that goes away for a period of time. It might just be a few minutes or a few seconds, but it's like taking a shower after you've been working. It's cleansing energy, and that's also musical energy.

When we play together in a drum circle, or even when two or three people play together on any instrument, if we're having fun, if we're not competing with each other, and if we're sharing with each other, that's healing. Because then we're exchanging energies and we're getting cleansed of the bad stuff.





Rocky Gray of Evanescence picked up a Rockstar Custom kit for rehearsals and a few gigs where it wasn't practical to ship his Starclassic Maple kit. "I thought I'd be the guy to actually take Rockstar Custom on a pro-tour," laughed the Evanescence drummer. "But the kit really blew peoples minds. When they see it on stage where everything is bigger than life, they're going, 'Man, that is awesome!'" Okay, so Rockstar Custom looks good. How about the sound? "The drums are real punchy, a really full sound. My front of house guy is totally impressed. Economically, this is the best kit you can play on."

So as it turns out, Rocky will use his double kick Starclassic for most shows, and the Rockstar Custom with an Iron Cobra double pedal for other shows. "When you play the same songs for a year, switching the kits keeps things interesting. When it's exciting for me, the audience can feel it and the excitement translates to them, too."

TAMA
THE STRONGEST NAME IN DRUMS

tama.com

For the 2003-04 Tama Drum & Hardware catalog, send $3.00 to: Tama Dept. MDD34, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403

ROCKSTAR CUSTOM FINISHES

custom mahogany fade

purple pHaze

custom caramel fade

Rockstar Custom is available in ten lacquer finishes including Rocky Gray's own Custom Charcoal finish and three fade finishes, Purple pHaze, Custom Caramel Fade, and Custom Mahogany Fade. Tama's new Rockstar Custom EFX is available in two different Duracover finishes for a more vintage look, more shell protection and a very slightly darker tone.

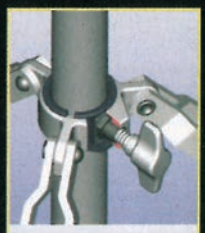
ROCKSTAR CUSTOM EFX FINISHES

snow white pearl

dark blue abalone

BETTER HARDWARE

Look at the whole set before you put down your hard-earned bucks. With some kits, you get decent drums, but disappointing hardware. With Rockstar you get great drums AND Roadpro hardware – the same professional-grade stands used by Tama pros.

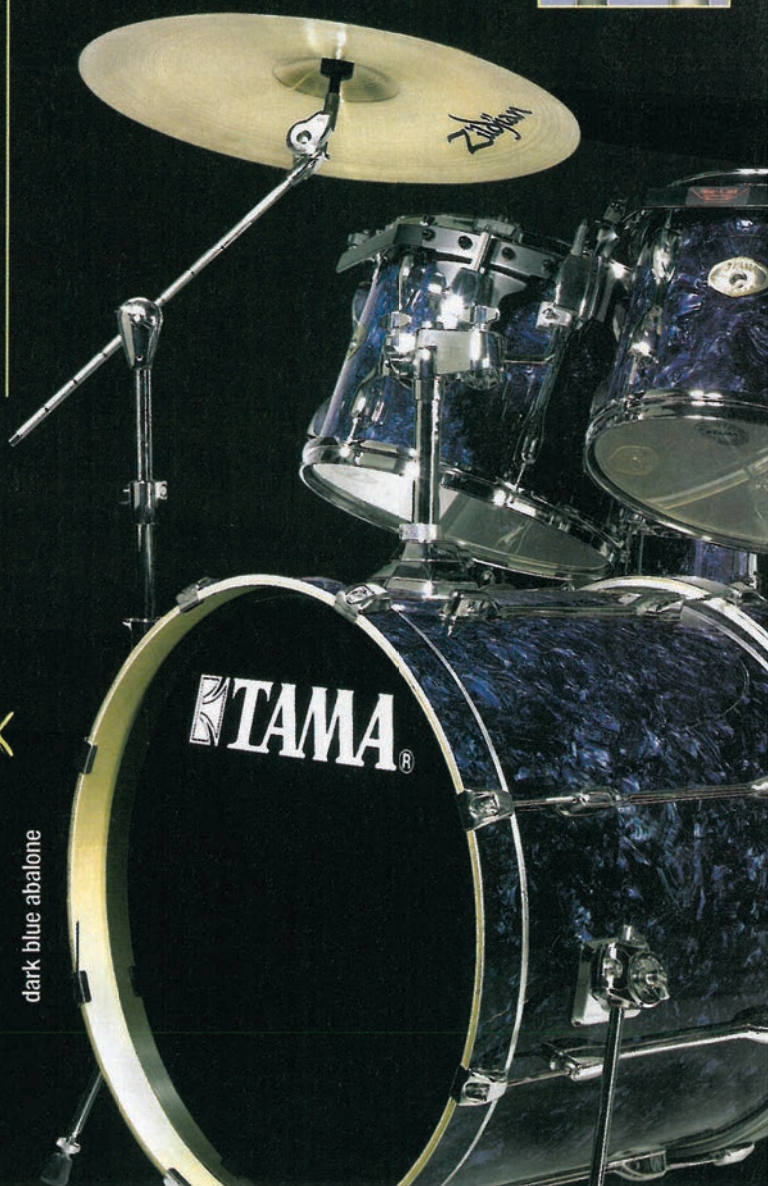


Basic Construction

Heavy-duty Roadpro stands feature adjustment t-bolts that are tightened into extra-hard steel inserts. Which makes Roadpro stands much less prone to stripping than ordinary stands that feature t-rods that are tightened directly into the stand joints.

Nylon bushings on each t-nut bolt makes the replacement of worn bolts or bushings fast and easy.

No swaying! Special rubber caps in the upper tube and base section make Roadpro much more stable than ordinary heavy-duty stands.



Po
Gigs:
Marcus Müller
Chaka Khan
Bill Evans
Erykah Badu
David Sanborn
Eve

ogie Bell

Heart & Soul

Story by Robin Tolleson
Photos by Paul La Raia

Perhaps being thrown into the deep end at an early age was the best thing musically for Charles "Poogie" Bell Jr. Poogie's father, jazz trumpeter Charles Bell, moved his family from Pittsburgh to New York City when Poogie was six, and immediately immersed himself and his son in the jazz scene.

"We're at the Village Vanguard," Poogie recalls, "and my father goes up to Rahsaan Roland Kirk on a break and tells him that his son is a drummer and asks if I can sit in. He does this enough that Rahsaan finally agrees. My father comes over to me and says, 'You're going to sit in.' I look at him and then I look at Rahsaan, a blind guy with bells, whistles, radios, and nine horns. I'm like, 'I'm not going up there. Are you crazy?' 'Look, you're going to play.' Aw shit. So I got up and played. Those are the types of experiences I come from."

Poogie has been around top-notch musicians all his life. They're his family, friends, and acquaintances. That exposure, he claims, has taught him to respect music. It's also given him the chance to compile an enviable résumé of studio and touring stints with hip-hop, R&B, smooth-jazz, and funk-fusion artists such as Marcus Miller, Bill Evans, Erykah Badu, David Sanborn, and Eve.

Poogie attended Martin Luther King Jr. High School in Manhattan in the '70s, while many of his cronies went to Music And Arts High School, including drummer Omar Hakim, the aforementioned bassist Marcus Miller, and guitarist Bobby Broom. "Music And Arts High School had the nicest women," Poogie laughs. "We'd try and find an excuse to go there." Poogie was also hanging out with the young lions working in Art Blakey's bands, like Wynton and Branford Marsalis, Donald Harrison, and Terence Blanchard.

When Bell was twenty, landing the gig with Chaka Khan introduced him to big-time touring. "I was working with her when her hit 'Ain't Nobody' came out," the drummer says. "It was a great experience." That gig led to stints with singers Phyllis Hyman, Jocelyn Brown, Freddie Jackson, Keith Sweat, New Edition, and Afrika Bambatta.

Bell has driven Marcus Miller's jazz-funk for the last fifteen years. During that time he's played on a number of live and studio recordings, including last year's "official bootleg," *The Ozell Tapes*, as well as on biannual tours of Europe, Japan, and major US cities. Bell has given the cross-stick a life of its own on Erykah Badu's Afro-centric soul, and also created a popular loops program called *Streetbeats*.

From age six to forty, Bell called New York City home. When he got married and began a family two years ago, Poogie moved back to Pittsburgh. But that hasn't slowed his career one bit. In fact, the drummer has two new projects. Bell-Flowers is a funky instrumental project with keyboardist Bruce Flowers (also a Marcus Miller bandmate), which has yielded a CD, *Sex And Money, Vol. 1*. Bell is also excited to be fronting The Poogie Bell Band, a venture into the jam-band world with hot up-and-comers Kevin Barefoot, Juan Vasquez, and Howie Alexander.

MD: Everything that you and Marcus Miller do together is so solid and grooving.

Poogie: I've known the cat since I was fourteen. We've been playing together forever. I'm sure you can remember a lot of people who you knew when you were fourteen, but how many of them do you know now? So in that regard it's very cool. And because we've played together so much, a lot of times I know what he's going to play before he plays it, and he knows what I'm going to play before I play it. When we're doing a gig, we're working and making music the entire time. But a lot of times it's kind of like playing basketball with a good friend.

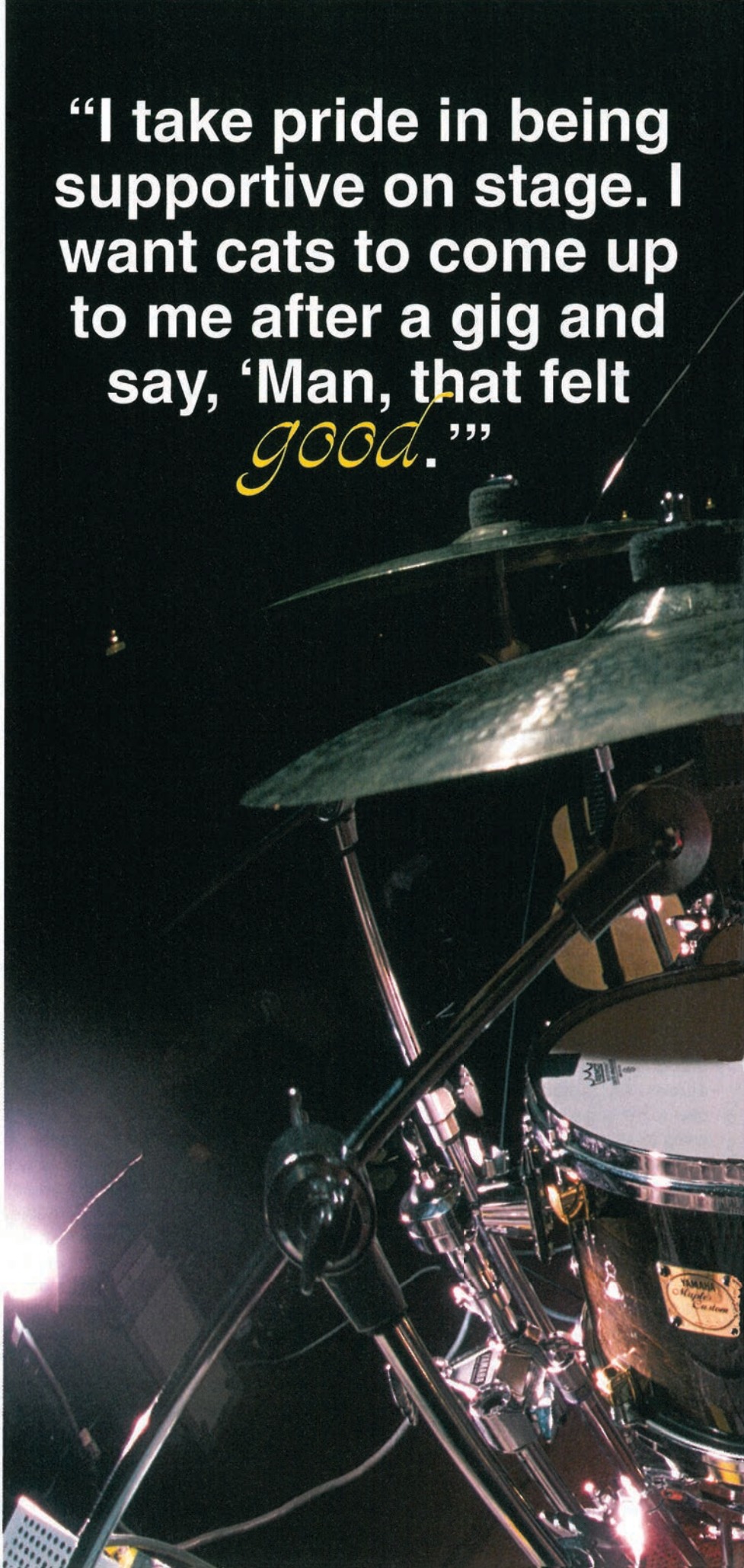
MD: What I love about hearing Marcus's *Ozell Tapes* is the clean, crisp fluency you have in so many styles.

Poogie: Unlike the times that we're currently living in, when I was coming up there were still some places to play. You had to be able to cover a whole bunch of different styles if you wanted to work, especially in New York, where there are so many talented guys. So you had to be able to handle everything, from Bar Mitzvahs and Broadway show music to standards, rockabilly, and bossa nova. You couldn't say, I'm just a funk drummer or I'm just a jazz drummer. I see a lot of that now. You had to be able to blend in with whatever was going on if you were going to make the gig.

I always figured that my job title is "musician." So that gives me the license and right to play as much music as I can, as long as I'm playing it from my heart. As long as I'm not messing up the people's music, why not experience it? I've always thought this, and I guess the individuals that I grew up with were also on the same wavelength. As much as they loved John Coltrane, they also loved James Brown. As much as they loved Parliament-Funkadelic, they could still appreciate Willie Nelson. So I come from those types of people, and I think that's what has enabled me to have a career.

In 2003 I worked with Bill Evans and Marcus Miller. Then I went to Japan and did the MTV awards with Eve, the hip-hop artist. My point is, I'm forty-two, and when I did the gig with Eve I was twice the age of everyone in the band, including her. But I was still able to sound current, because I've remained open.

"I take pride in being supportive on stage. I want cats to come up to me after a gig and say, 'Man, that felt *good*.'"



I've watched so many great drummers fall by the wayside because they refused to be open and change their way of thinking. It's cool if you swing real hard, are funky, or play reggae real good. But to be able to step into any situation and cover it and make the people feel good is an incredible feeling.

MD: That open-mindedness can really pay off in music.

Poogie: I came from those kinds of people. I grew up in a jazz home. In the '60s, my father put out records on Atlantic and some other labels. So it wasn't unusual to see Ron Carter, Richard Davis, Paul Chambers, Archie Shepp, or Andrew Hill at our house.

I can remember on one occasion being awakened by my father. He had gone down to the Village Vanguard to hang out with Mary Lou Williams, and he brought her back to the house with a jazz critic who used to write for *Ebony*, Phyllis Garland. They got into some discussion about music, and then at about three in the morning my father got me up to play 'Take Five' with Mary Lou Williams!

I was always surrounded by music. My father wrote a piece for symphony orchestra, piano, and drums, so when I was nine or ten we did about a dozen performances with different symphonies—Rochester, Baltimore, and some other ones. My father always threw me into deep water.

MD: Is the groove something that gets better with age, or have you always grooved so solidly? Or would you say that you're peaking on that right now?

Poogie: Well, I think I've been building on the same basic theme for a while now,

Passion for playing music doesn't just come from a book or a CD, it comes from all around us and from within. Some even say you're born with it. At Latin Percussion we believe that. Why? Because we create every instrument from the same place you create music, the soul. I guess you can say we were born with it too.

Introducing the award winning **LP Giovanni Compact Conga.** A completely portable professional conga for studio or stage, yet it's quiet enough for practicing. **LP Giovanni Palladium congas** replicate the full timbrel range of vintage drums, yet add the assurance of modern strength and roadworthiness.

LP LATIN PERCUSSION
40 Years of Leadership

lpmusic.com congahead.com

See and hear these new models, and others, on our website.

©2004 Latin Percussion A Division of Kaman Music Corporation Garfield, NJ

which is finding the simplest way to get from point A to point B. There are a lot of guys around who spend a lot of time developing their chops. But I think some of them don't spend enough time trying to make the meat and potatoes part of the meal. And the majority of the time, regardless of whether you're playing behind an instrumentalist or a singer, you're going to have to feed them meat and potatoes. That's what they want. They're out there on an island by themselves, so I take pride in being supportive on stage. I want cats to come up to me after a gig and say, "Man, that felt *good*." To me, that's the highest compliment that a peer can give you.

There are a lot of people who play drums, but there aren't many who play *music*. If you play the music well, you'll have a career and you'll have longevity. Musicians will want to work with you again because they feel you respect what they do. But if you overplay, chances are good you're going to end up only doing clinics, which is fine if that's what you want to do.

I want to play music. I want to be a part of the total picture. I want the music to sound good. And I don't want to stick out like a sore thumb. I want it to be cohesive. I want you to be able to hear everything that's going on with everybody, not just me. I don't want my rhythm to squash that. I want it to enhance that.

A lot of times when we're playing I'll just stop and lay out for a bar, Marcus will play a huge bass fill, and then I'll come back in. The audience loses their mind. Why? Because they got to hear what they paid to hear, and they got to hear it in a big way that's exciting to them. So those are the types of things that will keep people calling you for gigs.

I've been all over the world and gone to places people dream of seeing. I can't tell you how many times I've seen the Eiffel Tower, or been to Japan, South America, Africa, or the Caribbean. And that's because I play for the music, man. Make the music sound good. You're a musician. That's what you're supposed to do.

MD: Where'd you learn this?

Poogie: I learned it growing up in New York, and being blessed to grow up around some fine musicians. Great musicians, whenever they have their instrument in their hands, are trying to make music. Victor Bailey was my roommate, and I've watched Kenny Garrett, Patches Stewart, and Joshua Redman practice. Great musicians make music all the time. And if you're around that and have any common sense whatsoever, you'll pick up on it.

Looking back, having my father throw me into the deep water helped me so much. When I started playing with guys like Marcus when I was young, I wasn't scared. Just being around those types of guys builds confidence and gives you an awareness of how important it is to play music and not just play your instrument.

I see a lot of young drummers who have incredible facility around the instrument, but they make bad musical choices. Do you really have to play a double-time fill after every eight bars? Does that really help the music? I feel the same way about guys who play loud all of the time. Okay, now what are we going to do?

If you study the great drummers of the past, you'll see that there's a whole lan-

it's not just a **kick mic**
it's a

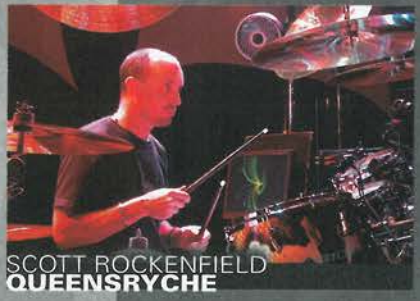
KICK ASS MIC

dynamic element
delivers the aggressive attack of the beater

condenser element
captures the round tonalities of the shell

AE**2500**
The **world's first and only** dual-element kick drum mic.

Tour tested with resounding approval.

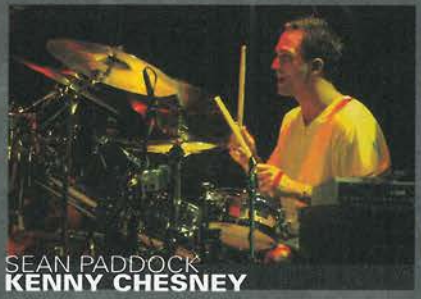


SCOTT ROCKENFIELD
QUEENSRYCHE

STEVE FERRONE
INDEPENDENT

ROB BOURDON
LINKIN PARK

CURT BISQUERA
INDEPENDENT



SEAN PADDOCK
KENNY CHESNEY

SCOTT PHILLIPS
CREED

YOU CAN ALSO FIND THESE **TOUR PROVEN MICS** ON THE ROAD.

ATM**23HE**
SNARE
PERCUSSION

ATM**25**
TOMS
KICK

ATM**35**
TOMS
PERCUSSION

AE**3000**
TOMS
SNARE
PERCUSSION

AE**5100**
OVERHEADS
HI HAT

www.audio-technica.com

audio-technica®

guage that's been laid out. That's *your* language. And from them you'll see how important it is to play for the music. Every drummer you've ever loved—and I don't care what style of music it is—every drummer you've ever loved was great because they played the music. They're not just playing the drums.

MD: Do you ever try to sound like a drum program?

Poogie: I try to play what the music calls for. Since the 1980s, most hit records have been made with drum machines, so there's a little bit of drum machine in everybody. When I was playing with Eve, we had a sequence running on basically everything, and I played with it and accented around it. I filled in the blanks, so to speak.

You should play what the music calls for. If the music calls for the shit to be tight, like Cameo, then play it tight. If it sounds like it should be loose, like Willie Nelson, then play loose. You should play only what the music calls for. Ray Charles couldn't have said it better: "If you surrender your soul to the music, you'll find the beauty that's within it."

MD: Let's talk about your equipment.

Poogie: I use Yamaha Absolute Maple Custom drums. The kit I have on tour has an 18x22 bass drum and a 3x15 snare drum. The 15" is my favorite size for a snare drum. As for rack toms, I have a 10", a 12", and a 15". And I use 16" and 18" floor toms. But instead of having the drums set up in descending order from left to right—10", 12", 15"—I have them set up in this order: 15", 10", 12", 16", 18". It's really cool to have them set up this way. It inspires me to come up with some different-sounding fills. And having a 15" tom as your first rack tom gives you such a powerful feeling. I started playing the toms in that order a few years back after seeing Billy Cobham do it. Billy is my hero.

MD: Going back to your 15" snare drum, is that larger size what gives you those great cross-stick sounds?

Poogie: Well, if you're trying to get a good cross-stick sound, the best snare drum is always going to be a 14". The smaller snares—like a 12" or 13"—are really cool. But you're never going to get a good cross-stick sound on them. I can get a good cross-stick sound on the 15", but the reason I like it so much is because it's a little warmer and doesn't have as much crack as a 14".

When I worked with Erykah, the majority of the time all I did was play cross-stick, and I was using a Yamaha 7½x14 Maple Custom drum that they made for me. I had my Afrocentric red, black, and green drumset, and I had that yellow snare drum. I think Yamaha put some extra lacquer on those drums because they seemed a little heavier than normal.

I tune my snare drum up kind of high, and I muffle it a little bit. When I was a kid, there was this place called The Professional Drum Shop, and they had one of Gerry Brown's snare drums in their window. He had it taped up a certain way. I was a big Gerry Brown fan when I was a kid, so I started taping my snare drum the same way he did. I still do it.

I listened to The Crusaders when I was a kid. Stix Hooper played a lot of great cross-stick stuff with that group. Ndugu Chancler was also very good at that. I was heavily influenced by him, George Duke, and that whole jazz-funk scene. It's incredible stuff. So when I'm playing the rim, I'm trying to make it sound some-

ALL NEW. ALL PRO. ALL PEARL.

ADVANCED HARDWARE SYSTEM

Pearl Hardware has always been the choice of drumming professionals, with the strength, durability and innovation that has set standards from which all others have followed...until now.

Introducing Pearl's revolutionary new Advanced Hardware System.

Cutting edge design, with both form and function, these stands have been completely redesigned from the ground up with both the studio and live musician in mind. You will not find a more solid, sturdy or silent stand on the market today. Our new Gyro-Lock Tilter and quick release WingLoc cymbal clamp take cymbal positioning to the next level, and features like a 2-way boom arm with removalable weight, built-in cowbell rod, noise reduction tubing, and an integrated joint system with matching stop lock will have others playing catch-up for years to come.

It's time for an advancement in drum hardware, and Pearl's Advanced Hardware System is just that... professional grade hardware for the professional in you.

Pearl

www.pearldrum.com

where between Ndugu and Stix—a nice fat tone. Other drummers who inspired me with that are Bernard Purdie and Steve Jordan.

As for cymbals, I'm not as fussy about them as some guys are. I have an endorsement with Zildjian, and I play their A Custom line, the shiny ones that Vinnie Colaiuta helped come up with. I have 14" hi-hats, a 21" ride, and 20", 17", and two 15" crashes. And on this recent tour with Marcus I'm using a 22" China cymbal that's really cool. Again, that's the Billy Cobham influence.

Bell Tones

Here's a sampling of some of Poogie's best recordings.

Artist	Album
Marcus Miller	Tales
Marcus Miller	Live & More
Marcus Miller	M2
Marcus Miller	The Ozell Tapes
Erykah Badu	Live
Bell-Flowers	Sex And Money, Vol. 1
Alex Bugnon	Soul Purpose
Hiram Bullock	Color Me
Chaka Khan	The Woman I Am

MD: What would you consider to be some of the most memorable recordings you've done, either for your playing or the overall vibe?

Poogie: I produced a CD last year for a bass player named Kenji Hino, who is signed to Universal Jazz in Japan, and I thought some of the drumming on there was real good. Don Alias played percussion on it, and Kenny Garrett and John Scofield are on a couple of tracks. It's a good record. *Erykah Badu Live* is a good record. And I really like some of the stuff I played on Marcus Miller's *Tales*.

I don't listen to the records I make right away. I let some time go by and then go back to see if they're cool. It's hard to be objective right afterwards because you go, "Damn, why did I play that? I could have played *this*." I find I always want to reach back into the CD, jump on the drums, and fix it. But you can't, it's there forever. [laughs] So I let them simmer for awhile.

MD: You've got a couple of new projects that sound interesting.

Poogie: I have a project with the keyboard player from Marcus's band, Bruce Flowers. We call it Bell-Flowers, and the music is funky jazz. We recorded a CD that features Kenny Garrett, Wallace Roney, Hiram Bullock, Victor Bailey, and Marcus Miller. Roberta Flack and Lalah Hathaway sing on it as well. It's an all-star cast.

I'm also trying to branch out into the jam-band scene. Moving back to Pittsburgh has allowed me to put a group together called The Poogie Bell Band, and we're building a following, slowly but surely. The jam scene is really very cool. Besides, I've done the smooth-jazz thing, the R&B thing, and the hip-hop thing. I want to keep people guessing. I want to show up someplace where people would least expect to find me.

As for the material, it's all over the map. There are some jazz, heavy blues, and rock elements mixed in with the funk. It's great to be able to play so many different styles in one night. I love the jazz-funk thing, playing with guys like Marcus, Victor, and Bill Evans, but it's fun to do something new. I'm looking forward to seeing how far I can take the project.

MD: How did The Poogie Bell Band come about?

MILLIONS OF PEOPLE CHOOSE THE WORLD'S FINEST STICKS.

HERE'S THREE.

DON LAMOND
BIG BAND
Various Models

CHUCK BURGI
BROADWAY'S MOVIN' OUT
American Hickory, TX707, Wood-tip

HERB SHUCHER
RANDY TRAVIS
American Hickory, TX5A, Wood-tip

pro-mark
pro-mark

The World's Finest Sticks.
promarkdrumsticks.com

CARBOSTICK®

A revolutionary drumstick whose popularity swept Europe last year, Carbostick is now available in the US!

Carbosticks are manufactured from a special carbon fiber material that **wicks away perspiration** to prevent slipping, **resists abrasion and indentation** and **offers stable performance** in any temperature or humidity.

Not only do they **feel great,** but the normal Carbostick lifespan is **three to eight times longer** than a typical wood drumstick!

Carbosticks are presently available in three model ranges – 7A, 5A and 5B – with two different tip designs and two balance point weights for each model.

Imported Exclusively by
HSS
Division of **HOHNER, INC.**
www.hohnerusa.com
Also distributed by Chesbro, Harris Teller & St. Louis Music.

Poogie Bell

Poogie: I met bass player Kevin Barefoot in Pittsburgh after a gig with Marcus. I mentioned that I was really interested in finding out more about the jam-band scene. His eyes lit up and he said, "Dude." Then he started breaking it down for me. Over the course of the next six months, he indoctrinated me into what it's all about. Some of the music I heard I really didn't dig, but some of it I liked a lot. I could see why people are digging it.

Sco [John Scofield] probably had more to do with me getting involved with the jam-band scene than anybody. When he and I were doing the Kenji Hiro record, I asked him, "What is this jam-band scene?" So he explained it to me. And I said, "But Sco, you're making these jam-band records, but they sound a lot like your old records." He said, "Yeah, I know. But I can do the jam thing, then go over here and do some straight-ahead, and then do something else." I was like, "I want to be like Sco! This is a brilliant idea." So everything we're doing with The Poogie Bell Band is geared to that approach. The Bell-Flowers thing is geared more to a Marcus Miller jazz-funk vibe. I want to do both.

I went to Japan recently to do my own tour with Bruce Flowers and Victor Bailey, and it opened my eyes. I thought, "Wow, I could have been doing this all along." I felt I was a good leader. I've seen it enough times, from some of the best in the business, to know what to do and what not to do. So I felt comfortable. At that point I told myself that I needed to start creating projects for me that I can bring others into.

MD: You seem to see the "big picture," so to speak.

Poogie: It all goes back to the music. If I'm a manager or an artist, I'm looking for a guy that's going to be a team player. I don't want somebody who is going to play all over the music. It's a shame, because a lot of guys feel that if they're not playing a lot or if there's not a lot going on, then the music is boring. If you really *listen* and try to convey the message that the music is presenting, everything becomes crystal clear.

WE WILL BEAT ANY DEAL!
EVERY MAJOR BRAND~IN STOCK!
Guitars • Amps • Drums • Keyboards • Synthesizers • Samplers
Sound Systems • Recording Equipment • Software • Accessories

311 drummer Chad Sexton with West L.A. Music's Glenn Noyes
West L.A. Music's Don Griffin with Johnny Tillotson and Mick Fleetwood
West L.A. Music's Glenn Noyes with Dennis Chambers
Hole drummer Patty Schemel with West L.A. Music's Glenn Noyes
World renowned drummer Akira Jimbo with West L.A. Music's Glenn Noyes
Poison drummer Rikki Rocket with West L.A. Music's Glenn Noyes
West L.A. Music's Glenn Noyes with Guns N Roses drummer, Brain
Foofighters drummer Taylor Hawkins with West L.A. Music's Glenn Noyes

Shop Where the Pros Shop • Call Us Today!
West L.A. Music
call now: 310-477-1945 • sales@westlamusic.com
We will beat any price from any authorized stocking dealer anywhere in the United States.

mapex builds great drums for great drummers... every day.

great drummer: jim donovan/rusted root
great drums: the orion classic series

everyday jim donovan takes the stage behind his mapex drum kit, keeping the beat with a unique rhythmic style that has become his trademark.

and everyday at mapex we go to work building drums, proving with our own unique style, that manufacturing excellence has become our trademark.

great drums for great drummers... funny how that works out.

for a free mapex product catalog, email us at md1003@mapexdrums.com

888.627.3987

© 2003 Mapex USA Incorporated. All rights reserved.

Creative Grooving

Groupings Of Five In Funk/Fusion Time

by Christian Finger

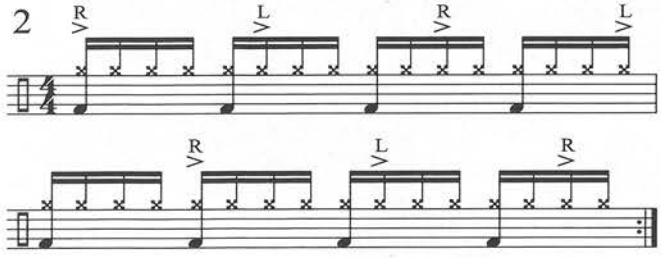
Welcome to the second part of our series on creative applications of five-note groupings. In the January '04 issue of *MD*, we applied five-note groupings to triplets in a jazz setting. In this article we'll explore the same concept applied to a funk/fusion setting.

For this concept, we have to deal with 16th notes as a basic pulsation. By superimposing groupings of five "over" the 16th notes, the groove is shifted to some very uncommon places. This stuff is challenging, but working on it will:

1. Increase your independence.
2. Let you explore 4/4 from a new angle, finding new "spots" within 16th notes.
3. Give you a lot of fresh, interesting ideas for grooves.
4. Make your internal time much stronger.

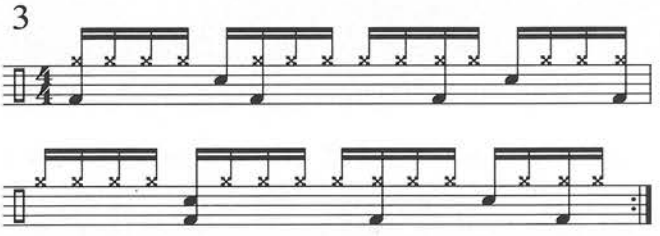
Step 1: Play alternating 16th notes on the hi-hat while the bass drum plays quarter notes. It's a good idea to use a metronome with these examples. (Start with quarter note = 60.)

Step 2: Now the fun begins. Place an accent on every fifth note, starting on beat 1. (The following examples are two bars long to show how this phrase "overlaps." Notice how the phrase starts again on count 2 in the second bar.)

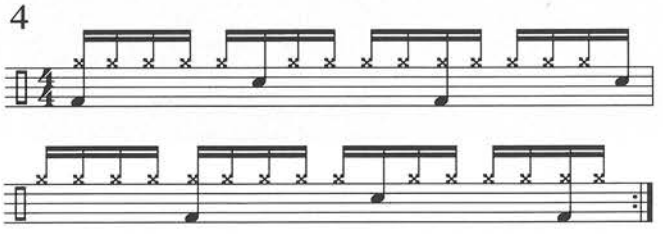


Step 2a: To better understand and hear the rhythmic displacement that's happening, it's a good thing to simply clap the accents with your hands while playing quarter notes on the bass drum. (This is a great way to get a grip on any new rhythm.)

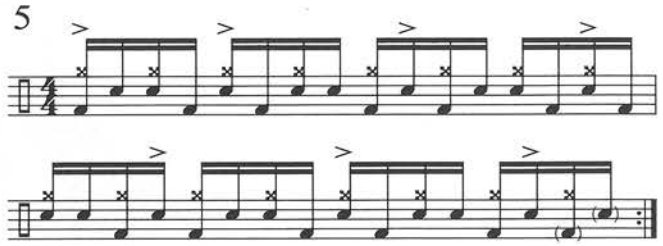
Step 3: It's time to apply the concept to a groove. Play the snare on 2 and 4 while playing the "accents" on the bass drum, along with 16th notes on the hi-hat.



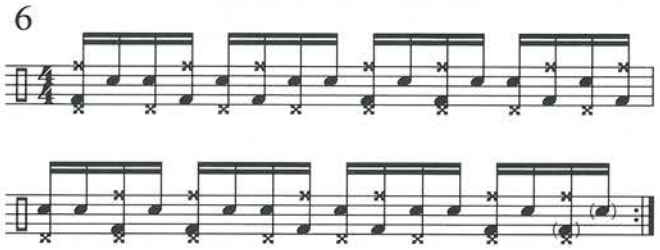
Step 4: Now split up the accents between bass drum and snare drum. This makes the groove more "abstract," but counting the 16th notes and practicing with the click will help you stay focused.



Step 5: Notice the way the five-note grouping is broken up in a 3+2 manner as we put an accent on the fifth note. (The hi-hat switches to 8th notes.) In the beginning, the groove sounds like an inverted paradiddle, but then the backbeat shifts.

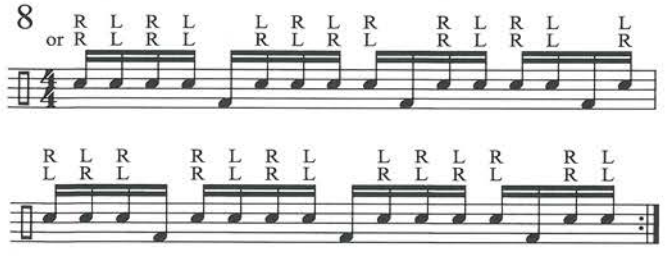


Step 6: In this example, the right hand stops playing constant 8th notes as in Step 5 and plays in unison with the right foot. (This sounds very good played on the ride cymbal bell while the left foot pulses 8th notes on the hi-hat.)



Step 7: Here's a fun variation of the five-note grouping for solos and fills. It uses a RLLRL sticking played on the snare and toms. (For this example, that sticking is played over a samba bass drum pattern.)

Step 8: Another way of applying five-note groupings can be found in Gary Chaffee's books. He puts every fifth note on the bass drum. (The following is the basic idea. Go ahead and orchestrate it around the kit or split it up between the snare and hi-hat.)

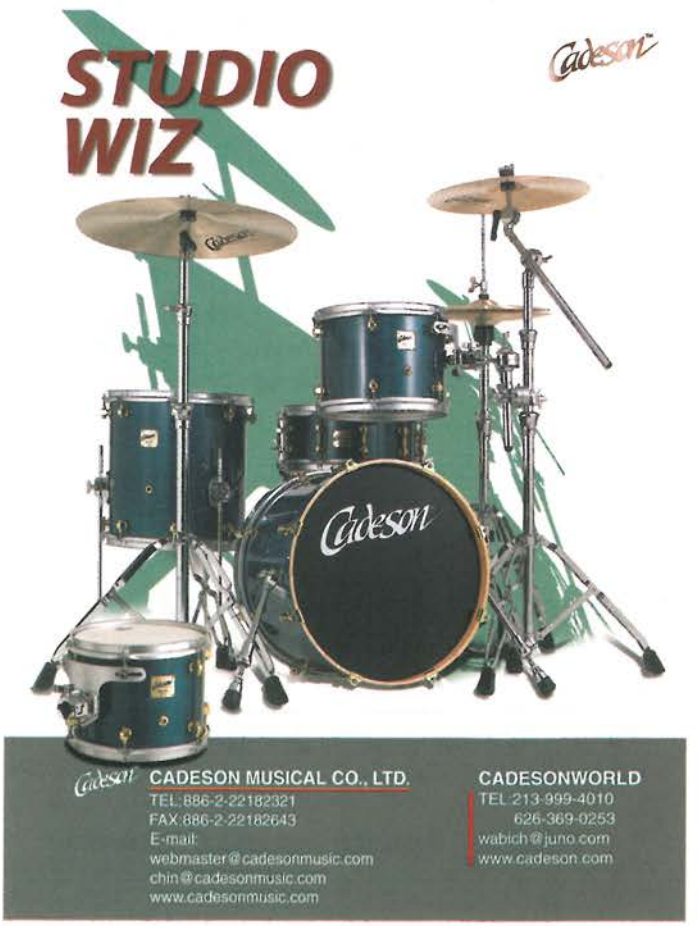


I hope these ideas inspire you to come up with exciting grooves, fills, and solos. If you have any questions, please feel free to contact me at fingmusic@yahoo.de, or check my Web site at www.jazz-planet.com/fingertrio.

NEW GENIO Series
- made of NEW STANDARD CAST BRONZE

The new UFIP Genio range of standard cast bronze cymbals were developed for the amateur drummer looking for professional quality cymbals. The cymbals perform very well in studio rehearsals as well as live gigs. UFIP Genio Cymbals promise to be the reference for the amateur drummer wanting top-end sound quality from his cymbal set-up, at a price every drummer can afford.

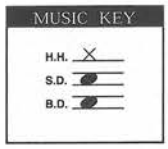
UFIP America
Tel 514.488.9564 • Fax 514.483.3481 • abtessier@ufipamerica.com
www.ufip.com



Time, Feel, And Groove

Focusing On The Essentials

by Rod Morgenstein

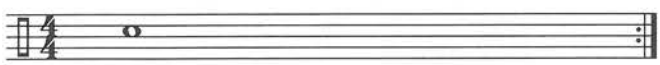


A drummer can have the most awesome chops, with hands that play single strokes at breakneck speed, feet that play licks that never before seemed humanly possible, stick twirling and theatrical abilities second to none, a sixth sense for understanding polyrhythms and odd meters, and four-way independence that only a state-of-the-art computer could dream up. However, as exciting, challenging, and important as these elements of drumming are, the key factors that *others* look for in a drummer are time, feel, and groove.

Oftentimes grossly overlooked and taken for granted, the ability to lay down a consistent, great-feeling groove is at the core of becoming a successful drummer. It's my opinion that any serious player should spend a portion of his practice time working with a metronomic device. Believe me, it will not turn you into a robot. It *will* help improve your time and ability to keep a consistent groove.

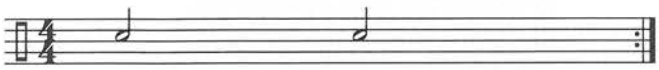
For starters, set a metronome to its slowest setting, which should be around 35–40 bpm. Assuming this pulse is a whole note in 4/4 time, match the click by playing whole notes on your drum pad. At the same time, try to internalize quarter notes (counting 1-2-3-4 quietly). Assuming that this is the first time you've tried this, as simple as this exercise may appear, it will be one of the most difficult tasks you've ever attempted.

1



Now do the same with examples 2–5. That is, count quarter notes while playing each example. Repeat each exercise over and over until you feel totally comfortable with the metronome.

2



3

4

5

Do the same with the following triplet examples. Quarter-note and half-note triplets can be somewhat tricky at first, so be patient.

6

7

8

As an added challenge, move between examples 1–8 in no particular order. For example, play several measures of example 4, and then try to play example 7. The idea is to immediately hear, feel, and play the new note value in perfect harmony with the metronomic whole-note pulse.

Moving to the drumset, play the grooves in examples 9–12, which represent four of the most common beats in pop and rock. Remember, you should only hear a pulse on the downbeat of each measure. (You must internalize the quarter-note pulse: 1-2-3-4.) Repeat each groove until you feel completely locked in. If you find this to be frustrating at first, take comfort in knowing that most of us experienced the same challenge.

9

10

11

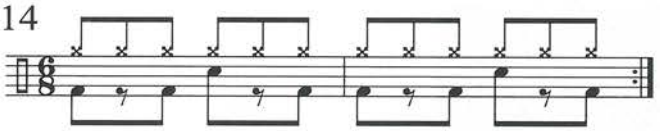
12

In example 13, the groove is in 3/4, so the metronomic pulse lasts for three beats. Divide the measure into three quarter notes internally, then count them softly while trying to lock in the groove with the click.

13

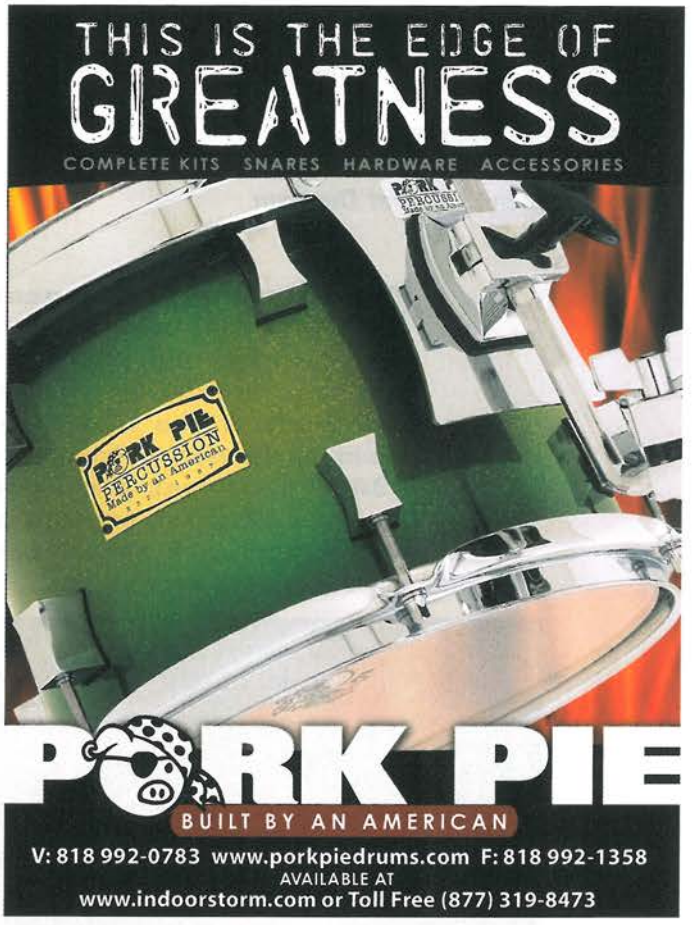
Example 14 is in 6/8 time. Follow the same process. Using the metronomic click as the downbeat of the measure, internalize and softly count 1-2-3-4-5-6 while playing the groove.

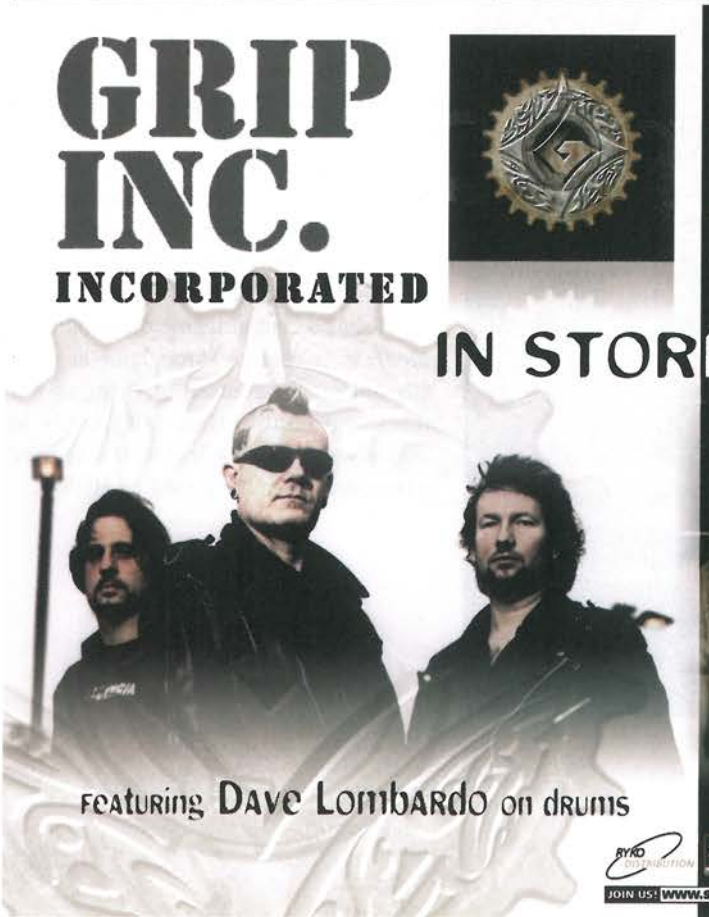
14

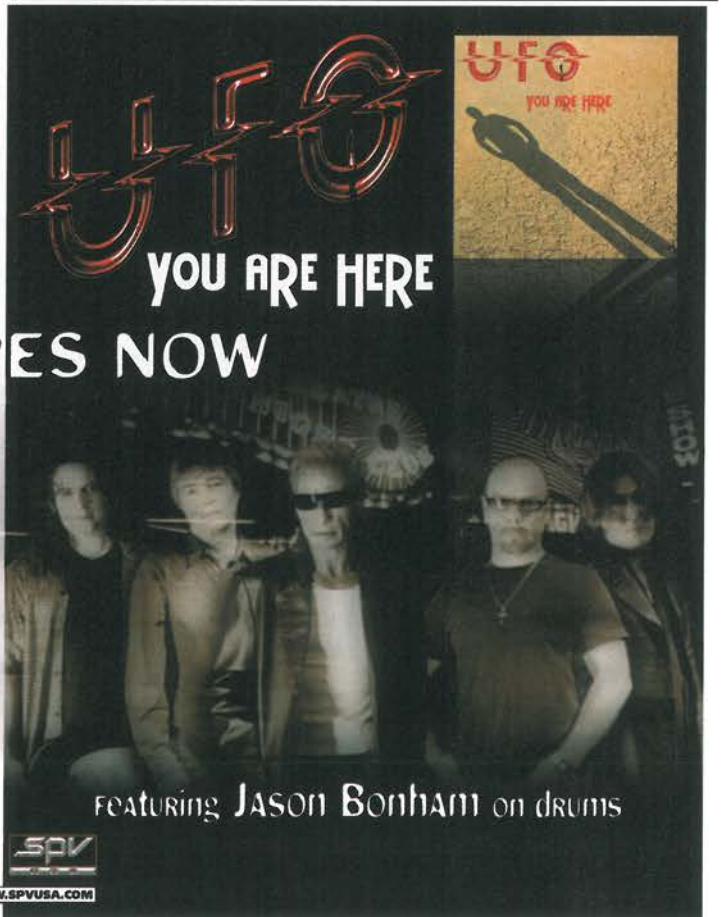


Once again, add to the challenge by playing these beats in no particular order.

A steady diet of this kind of workout will not make you the fastest gun in town. But it *will* raise your time, feel, and groove to another level.



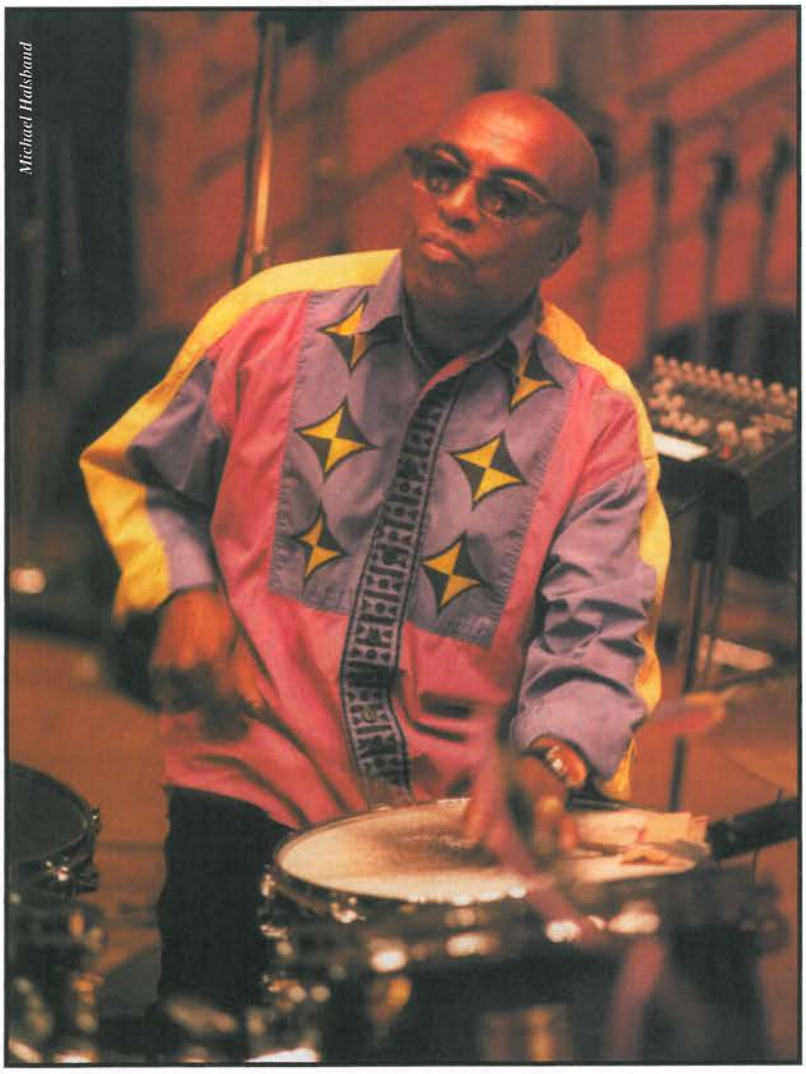




Roy Haynes
"Reflection"

Transcribed by Michael Dawson

Roy Haynes is frequently labeled "the father of modern drumming." His inventive and highly original style has been associated with nearly every jazz giant of the last fifty-five years. From early work with Lester Young in 1947 to current recordings with his own trio, Roy has created a completely unique approach that transcends typical drumming techniques.


Michael Halsband

On November 14, 1958, Haynes recorded his first trio album, *We Three* (Prestige OJCCD-196-2), with bassist Paul Chambers and pianist Phineas Newborn. On the Ray Bryant composition "Reflection," Roy displays his incredibly advanced melodic awareness and unique technique in a brief introduction and solo chorus.

Haynes' soloing concepts are almost entirely devoid of "drumistics." It's important to note that neither the introduction nor the solo chorus contains any rudimental patterns (flams, rolls, paradiddles). Instead, he makes his musical statement with mainly alternating and single-hand stickings. Without employing rudimental-based stickings and patterns, Haynes is free to structure his phrases very melodically. Notice that during both the introduction and solo, Roy has disengaged the snares to increase the melodic possibilities.

During the introduction, Haynes combines repetition and development into a highly logical and effective eight-measure phrase. The first two measures contain a strong melodic idea that's followed by a repetitive triplet figure. Roy restates the initial idea in measure 6 with a slight variation in bar 7. He then concludes the intro with an interesting 16th-note phrase built on four 16ths and an 8th note.

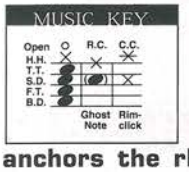
Within the eight-bar introduction, Roy establishes a central theme that continues into the solo chorus. Throughout the solo, Roy utilizes the contrast of swinging 8th notes and double-time 16th notes in uniquely structured phrases. It's another masterpiece from the great Roy Haynes.

MUSIC KEY
Open O C.C.
H.H.
T.T.
S.D.
F.T.
B.D.
H.H. w/ foot
♩= 184
INTRO
(SNARES OFF)
SOLO
---STRAIGHT---

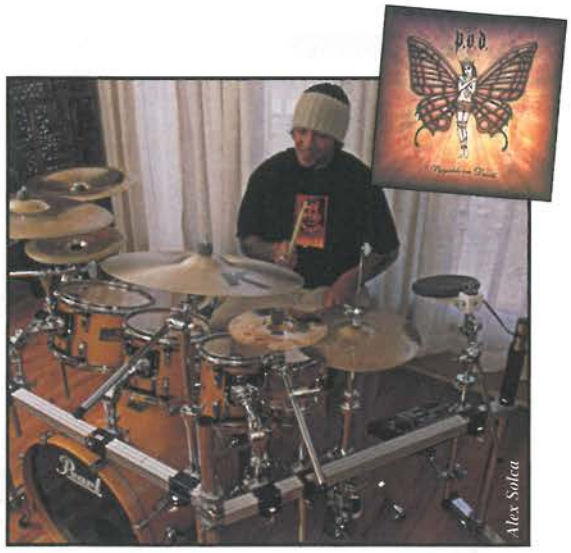
P.O.D.'s *Wuv*

Payable On Death

by Ed Breckenfeld

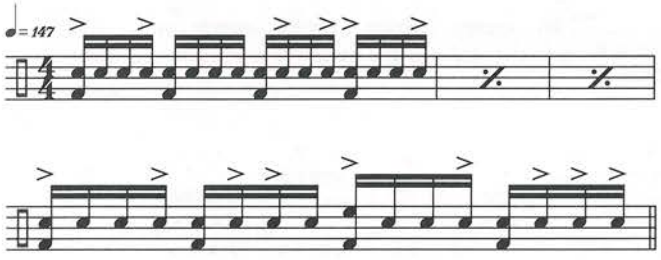


Popular San Diego quartet P.O.D. returns with the follow-up to their breakthrough album *Satellite*. Despite a change in guitarists, the band's signature mix of hard rap/metal with soul-searching, uplifting lyrics remains as vibrant as ever. Once again Wuv anchors the rhythm section with his perfectly designed powerful grooves. Here are some examples.



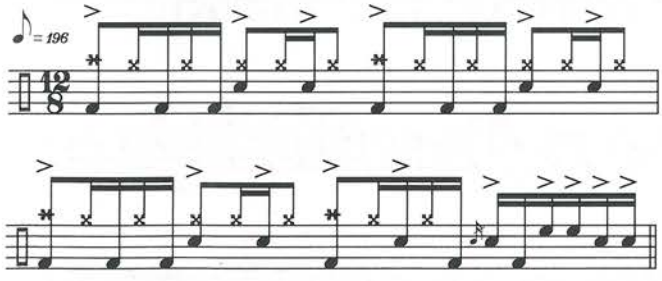
"Wildfire"

In the bridge of the opening song, Wuv plays this accented 16th-note snare pattern over quarter notes on the bass drum, contrasting nicely with the heavy groove in the rest of the track. (2:18)

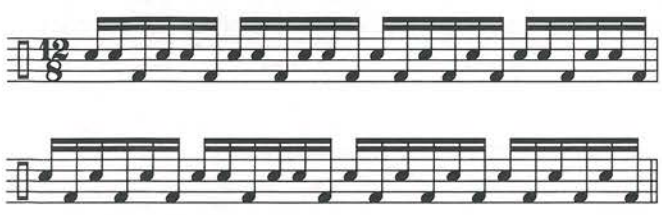


"Will You"

This tune begins with a smooth, flowing 12/8 feel punctuated by well-chosen short fills. (0:05)

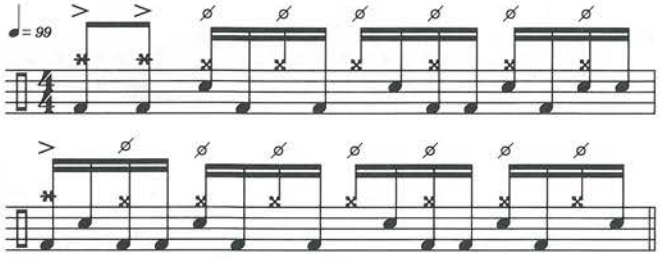


Later in the song, Wuv builds tension with an interesting alternating snare and bass drum pattern. (2:27)

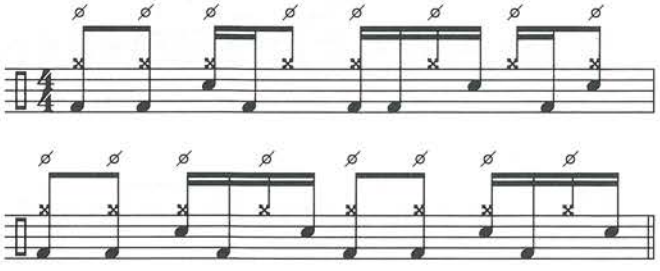


"Change The World"

The intro of this song contains a compelling heavy funk/rock beat. Notice the paradiddle between the kick and snare at the end of the first measure into the beginning of the second. (0:12)

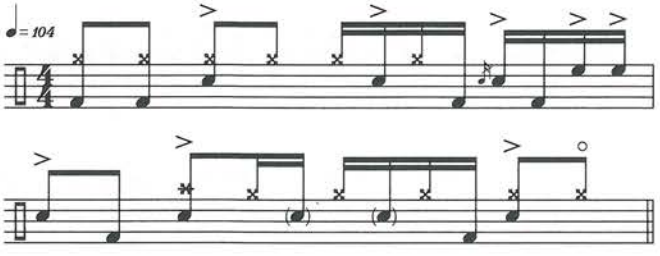


Wuv freestyles a bit with his groove in the tune's verse sections. (0:24)



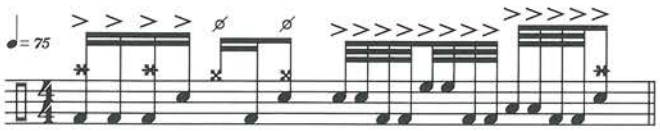
"The Reasons"

The effectiveness of this cool little fill stems from the placement of a snare note on the first beat of the second bar and how that sets up a snare/crash on the second beat of the measure. (1:14)



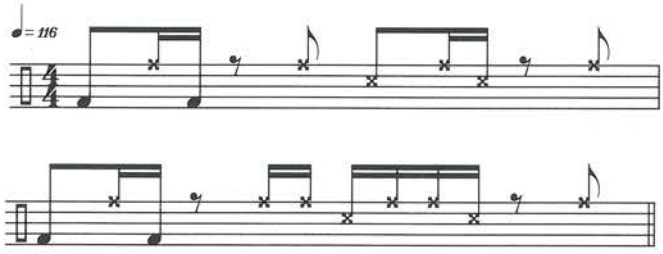
"Waiting On Today"

Here's a classic around-the-kit lick that incorporates some fine bass drum work. (1:53)



"Eternal"

Check out this unusual offbeat ride cymbal groove from the album's closing track. Wuv uses this pattern to set the mood of the intro before the song's heavy guitars come crashing in. (0:20)



You can contact Ed Breckenfeld at www.edbreckenfeld.com.

YOU NEED MY CATALOG!

Manufacturers Love Us & Our Customers Love Us
Because We Move Product At The Best Prices
CALL US AND WE WILL PROVE IT!

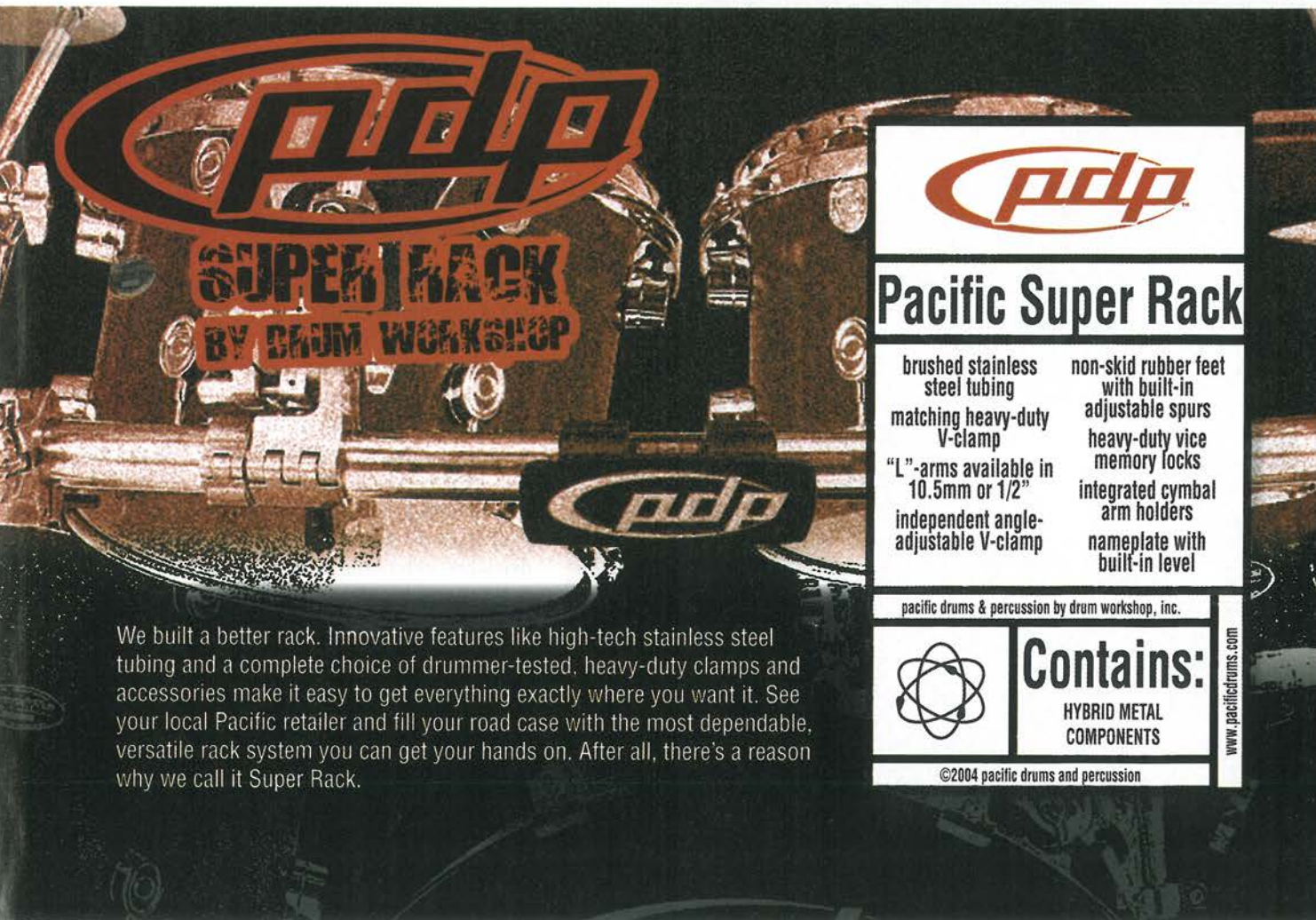
...And Drummers Love Our Web Site
Guaranteed Lowest Prices & Packed With Info

www.ajpropercussion.com

CALL FOR FREE CATALOG

1-800-545-7668

4340 W. Hillsborough Ave. Suite 208
Tampa, Florida 33614
Shop On-line • www.ajpropercussion.com



We built a better rack. Innovative features like high-tech stainless steel tubing and a complete choice of drummer-tested, heavy-duty clamps and accessories make it easy to get everything exactly where you want it. See your local Pacific retailer and fill your road case with the most dependable, versatile rack system you can get your hands on. After all, there's a reason why we call it Super Rack.

Chuck Burgi
The Mover Behind Movin' Out

by Joe Bergamini

Inside a well-appointed project studio in New York City, I stand looking over the shoulder of an engineer as he explains the complex sound processing gear and computer recording equipment at his disposal. Then he plays me some music that he's composed and recorded for commercials and other artists.

Paul La Raia

Many gold and platinum albums decorate the walls of the studio. That's because this particular engineer is also a talented drummer. He's Chuck Burgi, a man I've gotten to know over the past few months while occasionally subbing for him as the drummer at the hit Broadway show *Movin' Out*. Filling the shoes of a man whose career has spanned three decades of playing with the biggest names in pop, rock, and fusion is no easy task!

Seeing Chuck perform in the show is a revelation. His sound is big, his time is metronomic, his groove is deep, his chops are burning, and he's exciting to watch. It's no wonder that artists like Al Di Meola, Brand X, Rainbow, Meat Loaf, Hall & Oates, Enrique Iglesias, and now the producers of *Movin' Out* have called upon Chuck. Since I'm a writer for *MD* and a sub on *Movin' Out*, the editors at *MD* thought it would be interesting for me to interview Chuck. I jumped at the opportunity, and as is always the case when hanging with Chuck, I learned a lot.

MD: You've appeared on many well-known albums and major tours. What were some of the highlights for you?

Chuck: My first tour, with Al Di Meola, was incredibly memorable. It was my first national tour, and we were opening up for Weather Report, who were my heroes. Doing the Brand X album *Masques* was also amazing. There was the overwhelming responsibility of replacing Phil Collins, the complexity of the tunes, and the whole life experience that went with living in England for a year.

Joining Hall & Oates was another highlight. It was completely opposite to the jazz-rock experience. Being on the road with them and playing songs that were in the Top-10, and later playing on albums that went platinum, were major dreams come true.

Recording and performing with Rainbow was a thrill, and playing with Meat Loaf was amazing. He was ferocious and always gave 110%. I also met my

wife, Amy Goff, who was a featured vocalist on that tour. I toured the planet with one of the most awesome bands I've ever been in, and I fell madly in love! I've been blessed many times.

MD: What is your background in terms of musical training?

Chuck: I've loved music since hearing the Beatles, and I started to learn how to play by listening from then on. Hometown Jersey heroes like Joe Walsh and Joe Moss gave me and my high school band tons of information and encouragement.

Later on I went to Berklee, but I dropped out after three months. I wasn't prepared for college at that point. I could perform, and I knew a lot about music, but I didn't know a lot about the academics of it. So I took private lessons with Carl Wolf in Bloomfield, New Jersey. He was instrumental in building up my confidence and taking me through the rudimental and swing solo books.

MD: Have you ever done anything on Broadway before?

Chuck: No. My perception was that if you were drumming on Broadway, you weren't featured—or even a visible part of the performance. So I never looked at it as anything I would want to do. Now I'm

Paul La Roia

Chuck's Movin' Out Kit

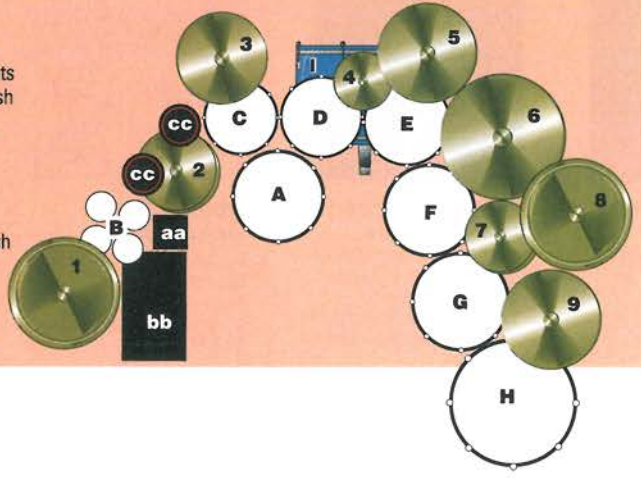
Drums: Tama Starclassic Maple (white)
A. 7x14 Starclassic G-Maple snare
B. 4 Octobans (low pitch)
C. 9x12 tom
D. 10x13 tom
E. 11x14 tom
F. 12x15 tom
G. 13x16 tom
H. 20" gong bass drum
I. 16x24 bass drum

Cymbals: Paiste
1. 20" 2002 Chinese
2. 14" 2002 Sound Edge hi-hats
3. 18" Signature Crystal crash
4. 8" Signature splash
5. 18" Signature Full crash
6. 22" 2002 ride
7. 13" Signature hi-hats
8. 20" 2002 Chinese
9. 18" Signature Power crash

Hardware: Tama, including an Iron Cobra Power Glide double pedal, Iron Cobra hi-hat stand, Ergo-Rider drum throne, and Tama rack

Sticks: Pro-Mark 707 Simon Phillips model

Electronics:
aa. Tama Rhythm Watch
bb. Roland TD-10 brain
cc. Roland rubber pads triggering TD-10 sounds



>SIGNATURE SERIES

STEVE GADD>INDEPENDENT

VIC FIRTH

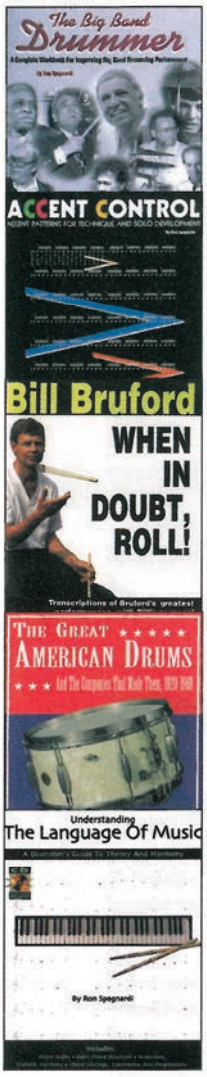
PITCH-PAIRED
WEIGHT-MATCHED

Want to win cool prizes?
Go to www.contest.vicfirth.com and enter code 13704.

VICFIRTH.COM

©2004 VICFIRTH,INC.®

Serious Books for Serious Drummers
THE MODERN DRUMMER LIBRARY



The Big Band Drummer
by Ron Spagnardi
A complete workbook for improving big band drumming performance.
$12.95

Accent Control
by Ron Spagnardi
Over 1,000 accent exercises using mixed stickings, rolls, flams, and accents around the drums. A must for technique and solo development.
$12.95

When In Doubt, Roll
by Bill Bruford
Bruford's greatest recorded performances, plus exercises to develop facility, flexibility, and creativity.
$13.95

The Great American Drums
by Harry Cangany
The history of American drum manufacturing.
$19.95

Understanding The Language Of Music
by Ron Spagnardi
A drummer's guide to theory and harmony. Includes musical examples and an accompanying CD.
$12.95

Building Bass Drum Technique
by Ron Spagnardi
Strength, speed, endurance, and control for improved single bass drum performance.
$12.95

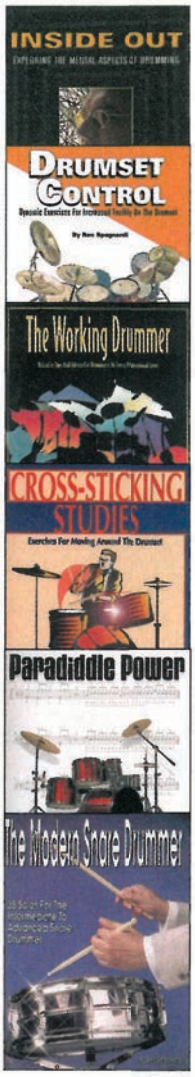
Progressive Independence: Rock
by Ron Spagnardi
163 pages of essential rock and funk drumming techniques.
$14.95

Progressive Independence
by Ron Spagnardi
A comprehensive guide to coordinated independence for jazz drummers.
$12.95

The Drummer's Time
by Rick Mattingly
A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.
$12.95

The Drummer's Studio Survival Guide
by Mark Parsons
The definitive book on recording drums, for the novice to professional drummer.
$12.95

The Great Jazz Drummers
by Ron Spagnardi
60 of the world's legendary jazz drumming greats. CD included.
$19.95



Inside Out
by Billy Ward
Exploring the mental, creative, and artistic aspects of drumming, by one of MD's most popular columnists.
$12.95

Drumset Control
by Ron Spagnardi
A wide selection of dynamic exercises designed to increase facility on the drumset.
$12.95

The Working Drummer
by Rick Van Horn
Everything the working clubdate drummer needs to know to succeed.
$14.95

Cross-Sticking Studies
by Ron Spagnardi
Dynamic cross-sticking patterns to improve drumset facility.
$12.95

Paradiddle Power
by Ron Spagnardi
Developing your technique on the drumset with paradiddle combinations.
$14.95

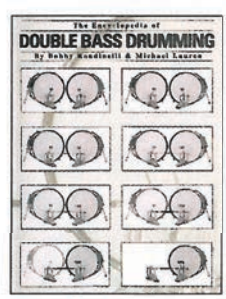
The Modern Snare Drummer
by Ron Spagnardi
38 exciting snare drum solos that challenge reading and technical skills.
$12.95

MD's 5 Top-Selling Books!

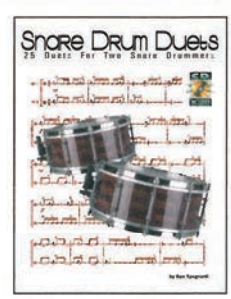
Master Studies
by Joe Morello
The book on hand development and drumstick control.
$12.95

The New Breed
by Gary Chester
Develop the skills needed to master today's studio requirements.
$12.95

Classic Tracks
by Joe Bergamini
Note for note transcriptions of thirteen of the world's greatest drummers. Bonham, Gadd, Phillips, Peart, Porcaro, and more.
$12.95



Double Bass Drumming
by Bobby Rondinelli & Michael Lauren
The most complete text on double bass ever written.
$12.95



Snare Drum Duets
by Ron Spagnardi
Twenty-five challenging duets that are fun for students and teachers. Includes a CD for play-along of either part.
$14.95

Order Online At www.moderndrummer.com

spoiled rotten, and I hope *Movin' Out* runs forever!

MD: How did you get involved with the show?

Chuck: Twyla Tharp, the legendary choreographer, came up with the concept for the show. She approached Billy, who gave Tommy Byrnes, his musical director and guitar player of fifteen years, the task of assembling the band. Tommy and I had worked in a variety of studio and touring situations and had had a blast in the process. I think he had an idea of what I could bring to the gig.

MD: And what was that?

Chuck: I feel like I've been allowed to integrate a little of every musical experience into *Movin' Out*. Re-arranging and re-interpreting the songs for the show has enabled me to inject some of the dense chops I might have used in Brand X, as well as the metal, kick-ass tribal stuff I got into while playing with Rainbow and Meat Loaf. The three years I spent with Enrique Iglesias got me into using Roland V-Drums and the Tama Rhythm Watch, and I use both extensively in *Movin' Out*. The show requires a stamina and confidence that could have only come from these different areas of my career.

MD: Were you a Billy Joel fan before you got involved with *Movin' Out*?

Chuck: I went to see Billy live for the first time on the *River Of Dreams* tour in 1993, and I instantly became an enormous fan. I had always liked his music, but I *loved* him after hearing him live. I just flipped at how deep he was.

MD: How did you create your drum parts for the show?

Chuck: I started by listening to all of Billy's music in the various forms I had it in. The focus was the original recordings, augmented by the *Songs In The Attic*, *Live In The USSR*, and *Millennium Concert* albums. I started pinpointing the most important fills off the various versions—especially the original cuts, which are what most people are familiar with. I made notes on tempos, and I pieced together what I thought were the best of the live and studio versions. Though I tried to be true to Liberty DeVitto's parts, a few songs got totally re-invented.

MD: What were musical rehearsals for the show like? Did you have direct contact with the dancers?

Chuck: Before the show got the green light, we had very short but intense full-band rehearsals without the dancers. Stuart Malina, our orchestrator, would meet with Twyla, and then take us through the myriad things she wanted from each song. At the end of each rehearsal we would record a run-through, and that would be what the dancers rehearsed to. We did spend a couple of days before the backers' auditions rehearsing with the dancers, and it was phenomenal to see their physical interpretations of the songs.

Once we went to Chicago—our pre-Broadway boot camp—we all worked like demons and became extremely close with each other. A bonding of musicians and dancers like that is most unusual for a Broadway show.

MD: What parts did Billy Joel and Twyla Tharp play in crafting the music for the show?

Chuck: Well, since Billy wrote all the music, I think he felt his job was done. The musical re-arrangements, tempos, rewrites, and edits were primarily up to Stuart Malina, as dictated by Twyla and her various needs, with input from Tommy Byrnes and the band. Although I never saw Billy Joel during the creation of the show, his best friend, Billy Zampino, acted as his surrogate and had tons of great musical and dramatic ideas.

MD: The drum parts in the show clearly have your own stamp on them. Who are some of your influences as a drummer?

Chuck: The list must begin with Ringo, then Mitch Mitchell, John Bonham, Steve Gadd, Tony Williams, Elvin Jones, Simon Phillips, Terry Bozzio, Billy Cobham, and Stewart Copeland. There are really too many to name.

MD: The tempos in the show need to be the same every night. How do you achieve this?

Chuck: I have a set of Roland V-Drums and a Tama Rhythm Watch at home as well as on stage, and I use them both in different ways to dial up tempos or patterns to which I'll sing and play along. I think that practicing to a metronome is the best way to develop a strong sense of time. I went for years without working like that, and my time wasn't what it

>AMERICAN CLASSIC®

VIC FIRTH

ABE LABORIEL, JR. > PAUL MCCARTNEY

PITCH-PAIRED
WEIGHT-MATCHED

For over 40 years now, our finest hickory has continued to make history. The American Classic® series from Vic Firth is the perfect balance between tradition and technology. So whether you choose the 5B, 2BN or Abe Jr.'s choice -- Classic Metal wood tip -- one thing's for sure... you'll always be playing the perfect pair.

Want to win cool prizes?
Go to www.contest.vicfirth.com and enter code 13404.

VICFIRTH.COM

©2004 VICFIRTH, INC.®

interstate music's

"STAND-UP" SALE!

savings on stands, cymbals & more!

HURRY, ad expires 4/30/04

LOWEST PRICES GUARANTEED!

SAVE UP TO 45%!

SAVE ON SABIAN CYMBAL PACKS! $234.98!

CYM35003 B8 PRO Performance w/Bag
CYM35003C B8 PRO Performance w/Case
AS LOW AS $15/mo.*

CYM25005XB AAX Stage Set w/Bag
CYM25005XBC AAX Stage Set w/Case
$469.98!
AS LOW AS $15/mo.*

Packs Include Sonically Matched 14" Hats, 16" Crash, 20" Ride

FREE OFFER!

Purchase any of these cymbal sets and GET A FREE 22" cymbal bag or 22" cymbal hard shell case!

45% OFF!

CYMBAL PACK SPECIAL!

Set Includes 14" Hats, 16" Crash, 20" Ride, PLUS

AS LOW AS $15/mo.*

Cymbal Setup only $184.98!

CYM45003 B8 Performance Set w/Bag
CYM45003C B8 Performance Set w/Case

-FREE!- 22" Bag or Hard Case

STAND UP! STURDY!

SAVE UP TO 43%!

ST338L	Pearl B855WL Dbl-Braced, Long Boom	$79.98
ST338	Pearl B855W Dbl-Braced, Uni-Lock Tilt	$77.98
ST778D	Pearl B800W Dbl-Braced, Ratchet Tilt	$63.98
ST500	Pearl B800CW Use As Straight Or Boom	$69.98
ST945	Pearl B70W Dbl-Braced Legs, Lightweight	$49.98

WE SAID... STAND UP! DURABLE!

SAVE UP TO 40%!

ST865	Union Pro Dbl-Braced Boom Stand	only $66.95
ST992	Union Pro Dbl-Braced Straight Stand	only $55.95
ST809	Union Pro Hi Hat w/Rotating Base	only $73.95
ST991	Union Sgl-Braced Straight Stand	only $31.95

KEEP STANDING!

CHECK OUT THE NEW BOOM!

UP TO 43% OFF!

ST214	Yamaha CS925 Heavy, Dbl-Braced, Open Clamp	$119.98
ST208	Yamaha CS945 Heavy, Dbl-Braced, NEW Boom	$99.98
ST181	Yamaha CS845 Medium Weight, Dbl-Braced	$79.98
ST143	Yamaha CS745 Medium Weight, Sgl-Braced	$80.98
ST366	Yamaha CS655 Light Weight, Sgl-Braced	$59.98

TIME TO CLAMP DOWN! PRICED LOW!

POSITIONING CYMBALS IS A SNAP!

PA547	Gibraltar Knurled Cymbal Arm	only $30.28
PA547MB	Gibraltar Mini Cymbal Arm	only $23.98
PA546BGC	Gibraltar Basic Grabber Clamp	only $19.78
PA546SGC	Gibraltar Standard Grabber Clamp	only $21.98
PA547GC	Gibraltar Grabber Clamp w/Cymbal Arm	only $27.38

REMEMBER FREE SHIPPING! See Below

HOLD ON TO YOUR CYMBALS!

PA025	Pearl AX20 Clamp	$22.98
PA98538	Pearl AX38 Clamp	$29.98
PA985	Pearl AX25 Adapter	$25.98
PA985L	Pearl AX25L Long Adapter	$25.98

COUNTER WEIGHT! SAVE UP TO 39%!

ST078CH88L	Pearl, Long w/Counterweight	only $52.98
ST078CH88	Pearl, Smooth Uni-lock, No Weight	only $48.98
ST078CH80	Pearl, Smooth Ratchet, No Weight	only $30.98
ST078CH75	Pearl, Small Diameter, No Weight	only $27.98
ST078CH70	Pearl, Smooth w/Clamp	only $30.98

WITH CLAMP!

JUST IN CASE ... Protect & Transport Your Cymbals!

DC565	Zildjian 22" Roller Bag	$109.98
DC585CBP	Union 22" Cymbal Backpack	only $47.98
DC063CYMBAL	SKB Case, Holds 8 At 22"	$74.98

DVDs & BOOKS!

- QTT172542 Drum Hardware Book . . . only $9.95
- DD068 Ultimate Guide To Cymbals DVD . . . only $27.98
- QTT172568 Cymbal Book . . . only $22.98
- ***SPECIAL*** VD034 Zildjian Day In London/Day In New York 2 VHS Set . . . only $20.98

NO STRINGS ATTACHED-NO FINE PRINT
REFERENCE THIS CODE IMFS20, AND RECEIVE
FREE SHIPPING!

interstate music
division of Cascio Music

call now to apply!

- *multiple low payment plans**
- *no interest**

**subject to credit approval, call for details*
not responsible for pricing or typographical errors

www.interstatemusic.com
24/7 ONLINE SHOPPING!
get a FREE CATALOG *1.877.886.6484*

could have been. The show has several sequenced songs, and working on my time this way has made playing and recording to a click much easier.

In *Movin' Out* I scroll through various tempos on the Rhythm Watch as the show unfolds, and I make a few bank changes on the V-Drums that are tricky but vital. Other tempos are set by Michael Cavanaugh, the piano man. He's like a machine, so there's no worry there.

MD: Must the show be performed exactly the same from night to night, or do you get to improvise a little?

Chuck: I get to improvise every night. I think that's the beauty of rock 'n' roll, and of this show. When Billy performs in concert, he doesn't play the songs exactly the same every night, and with Tommy Byrnes' encouragement, neither do we. But to me, the tempos are the most important aspect of the show, and I try to be as solid as possible to support the dancers in that respect. Also, there are many fills and endings that the dancers rely on, so those have to be played consistently in order to help with continuity.

MD: How do you keep things fresh while playing such an intense show week after week?

Chuck: I don't keep it fresh, it *is* fresh. We perform for a new audience daily. I'm playing twenty-six of the most amazing songs ever written. I'm featured behind a plexiglass wall as we hover twenty feet above the stage on a massive, moving bandstand. I get to play as hard as I can, in a seamlessly rehearsed show with incredible lighting and many of the world's best dancers. It's like being on the best rock tour of my career. Not to mention that two of the most inspiring people I know, Twyla and Billy, often come and watch the show unannounced. So inspiration is abundant.

I also work regularly with my life coaches, Joe Rubin and Monica Landry, who help me stay focused, healthy, and grateful for this amazing opportunity. Plus I have an awesome new Tama Starclassic kit that is magic to my body and ears. And I mustn't fail to mention our healing angel, massage therapist Russ Beasly. His tireless hands and care give new life to all the used bodies of our show.

MD: You have long-standing relationships with many of the bandmembers in the show. How much do you think this chemistry contributes to the performance?

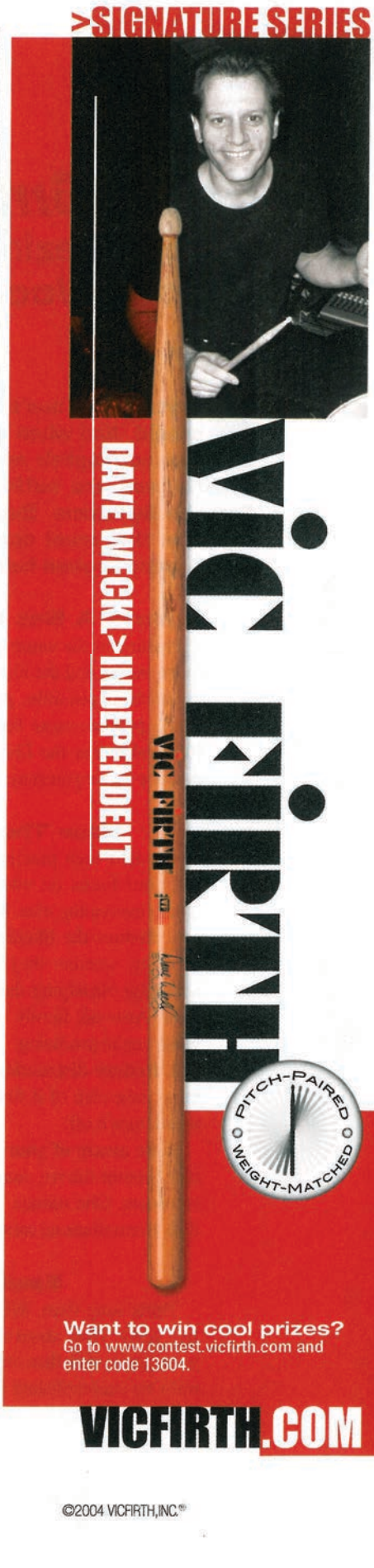
Chuck: It contributes immensely. Greg Smith [bass], Dennis DelGaudio [guitar], Tommy Byrnes [guitar, musical director], and I have all recorded and toured extensively together. They are my favorite people to make music with. We have a special vibe on and off stage, and I think it's perceivable from the audience. One of the coolest things about this show is that everyone involved in the production is a veteran and at the top of their craft, and most have been friends with each other for years. It's like being on a giant tour bus, and everyone is on board to have a great time and do an exceptional job. This helps make *Movin' Out* one of the most original shows in the world, and the nightly standing ovations are a testament to everyone involved.

MD: What advice do you have for people interested in playing on Broadway?

Chuck: Playing drums on most Broadway shows would mean really getting your reading chops together. *Movin' Out* is a different beast, and we're changing Broadway. Rock 'n' roll is about feeling and vibe, so our show incorporates a technical aspect and a raw attitude. Somewhere there is a drum book for the show, but it's kind of useless for this situation. You can't play this show and be reading a chart.

Hopefully, the success of our show will lead to more shows that incorporate real rock music. But even if that's the case, you'll still need to be a great player. So try to get as much experience live and in the studio as possible, because you'll never know what opportunities will come up.

Finally, I don't think I'd have gotten any of the gigs I did if I couldn't get along with people. I've seen plenty of people not stay on gigs because they valued the gig over the people involved, or they valued their abilities over the people they were working with. You're only onstage for two hours a day. The rest of the time you're either getting along with the people you're working with, or you're not!



Practice Smart!

Tips For Squeezing The Most Out Of Your Woodshedding

by Douglas Wurst

Admit it: You don't practice as much as you should. And when you do practice, you never seem to accomplish everything you want to do. Clearly, you are suffering from APS—Aimless Practice Syndrome. But all is not lost. There is a cure for this cruel condition. Your step-by-step prescription is given below.

Have A Set Location And Time

Practice in the same place, so that instruments, equipment, music, and the like can always be ready to use. Also, as much as possible, practice at the same time of day. You'll practice more faithfully if you establish a routine. Remember that the first minute is the hardest minute of practice. Once you start, the rest of the minutes fly by.

Have The Right Mindset

Go into each practice session with the right mindset. Put your focus on what should be accomplished, and ignore everything else. Here are some strategies:

1. Reduce the likelihood of interruptions. Ask family members whether they'll need anything from you in the next hour. Satisfying their needs first will reduce interruptions. Also ask family members to take phone messages while you're practicing.

2. Reduce distractions. If you're worried about something, take care of it first. If a TV, radio, or stereo can be heard, turn it off.

3. Be aware of your bodily needs. Never start a practice session thirsty, hungry, tired, or needing to use the bathroom. One minute of focused practice is worth more than five unfocused minutes.

Establish Goals

Think long-term. What do you want to accomplish in five years? How about in one year? One month? Establish your goals, and then work backwards. Think about what must be accomplished along the way to reach your long-term goals. Each practice session should be designed with this "grander" scheme in mind.

Use Time Effectively

Most people structure practice sessions to be a certain length of time. But what if you worked toward accomplishing goals, rather than putting in a specific amount of time? Select items that you believe can be accomplished within a certain amount of time. But be flexible. You may need less time than you thought on some things and more on others. Work for success, not for arbitrary time frames.

Have A Set Routine

A well-established practice routine is essential. Traveling a known road is more efficient than trying to set a new course each time you practice. Here's a suggested routine for your consideration. Use it as a guide, and make sure that *your* routine addresses your needs.

Mindset. Know what you want to accomplish during the practice session. Start practicing only after all your focus is on the task at hand.

Warmups. Warm up your body with a few stretching exercises. Then warm up on your instrument(s).

Rudiments/Scales. Practice drum rudiments at each practice session, making sure that all the rudiments are covered at the rate of at least one per week. If you play mallet instruments, practice scales and arpeggios in the same way.

Sight Reading. The only way to improve your sight reading *is* to sight read. As often as you can, sight read with another percussionist. That way any difference in interpretation will be instantly heard.

Three books that will help improve your sight-reading ability are *The Drummer's Link To Sight Reading* by Jerry Jennings and Ken Ballinger, *Sight Reading And Audition Etudes For Snare Drum* by Ron Fink, and *Encyclopedia Of Reading Rhythms* by Gary Hess.

Review old material. Have a repertoire of music at the ready. These are pieces you could play for auditions, chair placement, or featured solos. Review one or two of these during each practice session. Work to memorize as many as possible.

Exercises/Technique. Practice the exercises or drumming techniques that your private teacher has assigned. If you do not have a private teacher, ask to see what other drummers are working on. If you're in a school group, ask your director.

New material. Work on a variety of new material that you hope to add to your repertoire of prepared pieces.

Cool-down. Always end your practice session in a pos-

The first minute is the hardest. But once you start, the rest of your practice session flies by.

itive frame of mind. Play a favorite exercise or piece of music. Think about what you accomplished during the practice session.

Assess Yourself

End each practice session by writing down what went well and what needs more work. The better you assess yourself, the quicker you'll improve as a percussionist. Here is the "what, when, and how" of self-assessment:

What to assess. 1. Hand/body position. 2. Accuracy of style, dynamics, tempo, and rhythms. 3. If you're playing a keyboard instrument, assess melody and harmony. If you're playing timpani, assess intonation. 4. Effectiveness of each practice session.

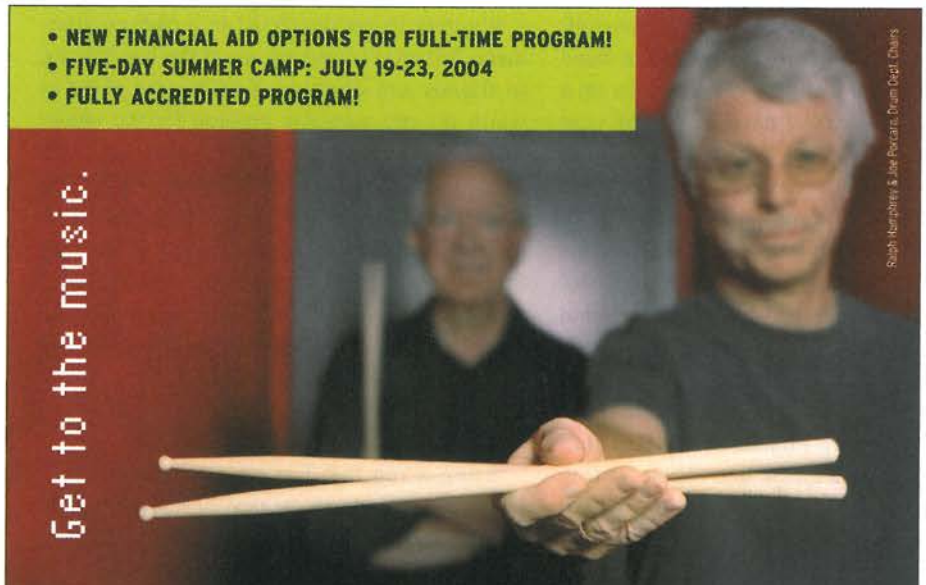
When to assess. There are two different times to assess your progress: "in process" and "after the fact." In-process assessment occurs as you play. Have a concept in your mind of what the music should sound like, and compare that to what you're playing. After-the-fact assessment is done away from the instrument at the end of each practice session.

How to assess. After each practice session, write down what did and didn't go well. Be specific. Was there a troublesome rhythm, tempo, or drumming technique? If so, you'll know what to practice during your next session. After collecting data on several practice sessions, patterns of problems will be easier to see. For example, if you notice that whenever a specific rudiment shows up in a piece of music, you have trouble playing it, you'll then know to work on that rudiment extensively in future practice sessions.

If you have a private instructor, write down the suggestions for improvement that he or she offers. Also, listen to professional drummers, and compare what they do to what you do.

Effective practice and honest assessment of your progress are major factors in your improvement as a player. Throw in dedication, enthusiasm, and the sheer love of drumming, and you have a recipe for success.

• NEW FINANCIAL AID OPTIONS FOR FULL-TIME PROGRAM!
• FIVE-DAY SUMMER CAMP: JULY 19-23, 2004
• FULLY ACCREDITED PROGRAM!



Take the most direct and effective path to becoming a great musician. In the LA Music Academy drum program you'll learn from renowned instructors who regularly work in world-class musical situations. You'll find a close-knit, friendly atmosphere with the personal attention you need to reach your potential. And you'll experience the learning power of playing in ensembles virtually every day with top professional accompanists, direct from LA's vibrant music scene. So take the sticks, and let's get to the music.

370 S. FAIR OAKS AVENUE
PASADENA, CALIFORNIA 91105
www.lamusicacademy.com
info@lamusicacademy.com

LA music academy
GUITAR • BASS • DRUM • VOCAL
(800) 960-4715 • fax (626) 568-8854

>SIGNATURE SERIES

DANNY CAREY>TOOL

VIC FIRTH

PITCH-PAIRED
WEIGHT-MATCHED

Want to win cool prizes?
Go to www.contest.vicfirth.com and enter code 13804.

VICFIRTH.COM

©2004 VICFIRTH,INC.®

Success In The Trenches

10 Steps To A Better Club Experience

by Jeff Schaller

While many young drummers dream of sold-out shows performing in packed arenas or stadiums, most of us start our careers off in the good ol' dingy, smelly music club. Most of these shows don't offer any exorbitant arena luxuries. Heck, we're not looking for showers and deli trays. But a decent dressing room once in a while would be nice.

Getting in the right mindset to play the drums in the hectic world of clubbing can be difficult. With that in mind, here are ten simple steps you can take to make your clubbing life easier.

Sound And Lights

Assuming that the club is providing the sound system, it's important to know ahead of time when the sound tech is planning on arriving. Show up on time and introduce yourself, then politely inform the tech about your band and your wishes. It's always good to draw up a stage plan with detailed descriptions of your sound needs. If you want lots of guitar in your monitor but your singer doesn't, let the sound tech know about it. Send your band's CD or demo tape to the club before you arrive. That way, the sound engineer and the light tech will both have the chance to really discern what you're all about.

I Need More Kick, Please

If you don't get a chance to do a soundcheck, agree to do a quick line check prior to performing. It only takes a minute, and it works wonders for the band and the engineer. The worst thing you can do is to announce on the mic' between songs that there isn't enough kick in your monitor. It sounds unprofessional to the crowd, and it embarrasses the engineer—and those are people you don't want to antagonize.

I'm On The List

Have someone other than the bandmembers take care of all the non-performance tasks that come with playing in clubs. The time you might spend setting up merchandise and filling out guest lists would be better spent stretching or warming up. Running around with a million things to do five minutes prior to showtime won't put you in the right state of mind to kick out the jams.

Warming Up

It's easy to get distracted in a club environment. Instead of hanging out at the bar, talking to friends and drinking, find a quite place to warm up and mentally prepare for the show. You can warm up with some rudiments, talk about the set list, and possibly stretch (if you can find the room). Most small clubs have little to no dressing-room space, so go into the bar, the kitchen, a bathroom, or out to your car if you have to. A few quiet moments of band camaraderie will do wonders for the show and for your personal performance.

Marking It Off

Bring a rug that has all your stand placements marked clearly in tape or marker to help reduce set-up time. Beyond that, make sure

Have a good attitude with everyone you deal with. A bad experience with a bartender or soundperson can easily keep you from being invited back.

Smooth Sailing In The Clubs

1. Tell the techs exactly what your needs are.
2. Sound or line check ahead of time.
3. Have a friend do band business for you.
4. Pass the bar by, and warm up those hands.
5. Mark and secure your kit's "footprints."
6. Bring extra parts.
7. Prevent equipment theft.
8. Practice good etiquette with the other bands.
9. Ask bandmates for help with gear.
10. Be cool with the help.

your kit doesn't creep off those marks. After all, it's pretty hard to set up a juicy groove on stage when your right hand is occupied with keeping your drums from sliding away. Many drum stores sell tiny wedges that screw into your rug to help stabilize your kick drum. These are a fantastic $10 investment.

Backup Parts

If you can't afford roadies to help during the show, make sure to bring a bag with replacement parts in case something goes wrong. Include sticks, heads, lugs, strainers, felts, drum keys, duct tape, and extra earplugs. If you have a secondary snare, set it next to you within easy reach in case you break a head. In my years of playing clubs, I've broken sticks, snare heads, kick heads, a throne, cymbals, and stands. Make your life easy with the quickest, smoothest changeover possible.

Securing Your Prized Possession

If you're playing later in the night on a multiple-band bill, make sure to find a secure place in the bar to store your gear prior to performing. Things can easily get misplaced or mixed up with another band's gear, especially towards the end of the night. You don't want to be setting up at practice or in the next town and only then realize that you're missing a stand.

To help you keep track of everything, make an inventory check before leaving the club. Know exactly how many bags of drum gear you brought with you, and make sure you depart with the same number. And make sure that someone stays with the equipment van during load-ins and load-outs. A seasoned criminal can get inside and take off in just a few minutes.

Stick Around And Mingle

When your time on stage ends for the night, the worst possible thing you can do is pack up your gear and move it out while another band is giving their all. It's rude to the band and the crowd, and people will notice. If you must leave early, be done before the next band starts their set. If not, stick around and watch the other bands. You never know when you'll catch a talented drummer who'll inspire you with new ideas and grooves.

A Little Help, Please...

Remember to keep your band aware of how much gear you, as a drummer, actually transport from the club to the van. Tear your singer away from the bar long enough to help you move your drums. Just because he packed away his mic' doesn't mean that he can't help. Besides, you're the one who made him look and sound good that night, so he should be grateful to help.

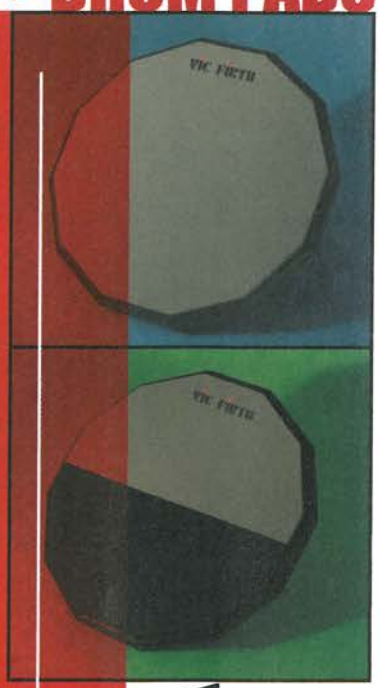
Thanks For Having Us

Remember to have a good attitude with everyone you associate with at clubs. A bad experience with a bartender, bouncer, or soundperson can easily keep you from being invited back.

Although club drumming can be more work than the big-time arena bands have to endure, it can really be a blast. So enjoy it and make the experience the best it can be.

Jeff Schaller is a Buffalo, New York–based drummer. He has recently recorded with Last Days Of Radio, Low-Fi Sound Shuttle, Scott Celani, and Grand National.

>DRUM PADS



PERFECT PRACTICE

VIC FIRTH

Available with soft rubber for quiet practice and with hard rubber for intensifying the workout and hearing each stroke. Single sided pads feature a non-skid rubber base and an 8mm mounting thread for use on a cymbal stand. All feature dense wooden bases for an authentic feel. Go to vicfirth.com to check out our complete line of pads.

Want to win cool prizes?
Go to www.contest.vicfirth.com and enter code 13904.

VICFIRTH.COM

©2004 VICFIRTH,INC.®

Know Before You Go

Negotiating Your Employment Agreement

by Bobby Borg

Musicians must sometimes make sacrifices in order to gain experience and/or exposure. This includes sometimes working for little or no pay. But if you want music to be your livelihood, it's your responsibility to make sure that you're compensated fairly for each and every job. The following discussion sheds light on what you may be entitled to when negotiating your agreement with an employer.

Working For Employers With Limited Budgets

As a contract employee or a self-employed musician—especially early in your career—you'll frequently be offered work that pays wages far below the minimum scales suggested by the musicians' unions: The American Federation of Musicians (www.afm.org) and The American Federation of Radio and Television Artists (www.aftra.com). This may be due to your inexperience, or to an employer's greed, or to a group's financial restrictions (such as a limited budget). When you accept employment from an employer who has a limited budget, there are really no fairness guidelines. But you should at least establish—in writing—that your pay will increase when the group starts to make more money. This is especially important if you're a contract employee working with one employer on a regular basis. Otherwise, you may continue to be paid the same low fee in spite of the group's newfound success and subsequent profits. It's common sense to establish that safeguard.

Working For Employers With Larger Budgets

The day will eventually come when you're asked to work with successful and reputable employers who are willing to pay fairly and to offer special perks—even greater than the minimum scales and treatment suggested by the unions. But after adopting an "anything goes" approach to business for so long in your formative years, you may end up undercutting yourself in these new and potentially advantageous situations.

To avoid this, you need to understand what you may be entitled to when it comes to wages, per diems, retainers, equipment, equipment techs, buy outs, and much more. Keep in mind that the agreement you're able to negotiate here as either a contract employee or as an independent contractor is substantially influenced by your reputation and experience, and/or by how much a potential employer may want to work with you.

Wages. The wages you can expect from employers with larger budgets will naturally be much greater than the compensation offered by employers with limited budgets. For instance, in 2001 The Backstreet Boys paid a relatively unknown horn player a weekly salary of $4,000 to tour, when the AFM's suggested minimum was approximately $1,250 weekly. (Union rates are subject to change and will differ between locals.)

Sometimes, session musicians get paid double or triple the union minimum scale (known as "double scale" or "triple scale") to record an album or to overdub a musical part. (The AFM's suggested minimum for a regular recording session is approximately $302.85 for three hours or less.)

When negotiating your fee, take notice of the

strength of the record company for whom you're recording, the capacity of the venue in which you are playing, the time of year in which you're working (such as on a national holiday), and the length of the tour on which you may be embarking. Consider other factors as well: How much work will you be giving up to take on a new job? What are your personal monthly bills? How much will you net after your basic expenses? How long will you be able to survive financially after the completion of a tour?

Sometimes, an employer may be willing to guarantee you a flat salary to cover your services for an entire year. For instance, in 1999 one drummer earned an annual salary of $100,000 while working with one of the greatest rock groups in the world. (Sorry, their identity must be left anonymous.) Though these situations may be rare, it pays to be sure that all of your obligations (including rehearsals, recording, and touring) are clearly outlined in your agreement with the band.

Rehearsals. You've probably been participating in rehearsals with little or no pay for years. But employers with larger budgets will typically compensate you for rehearsals in preparation for recording sessions, single live performances, and extended tours. The amount will vary between employers, but minimum compensation of $90 for a two-and-a-half-hour rehearsal is not uncommon.

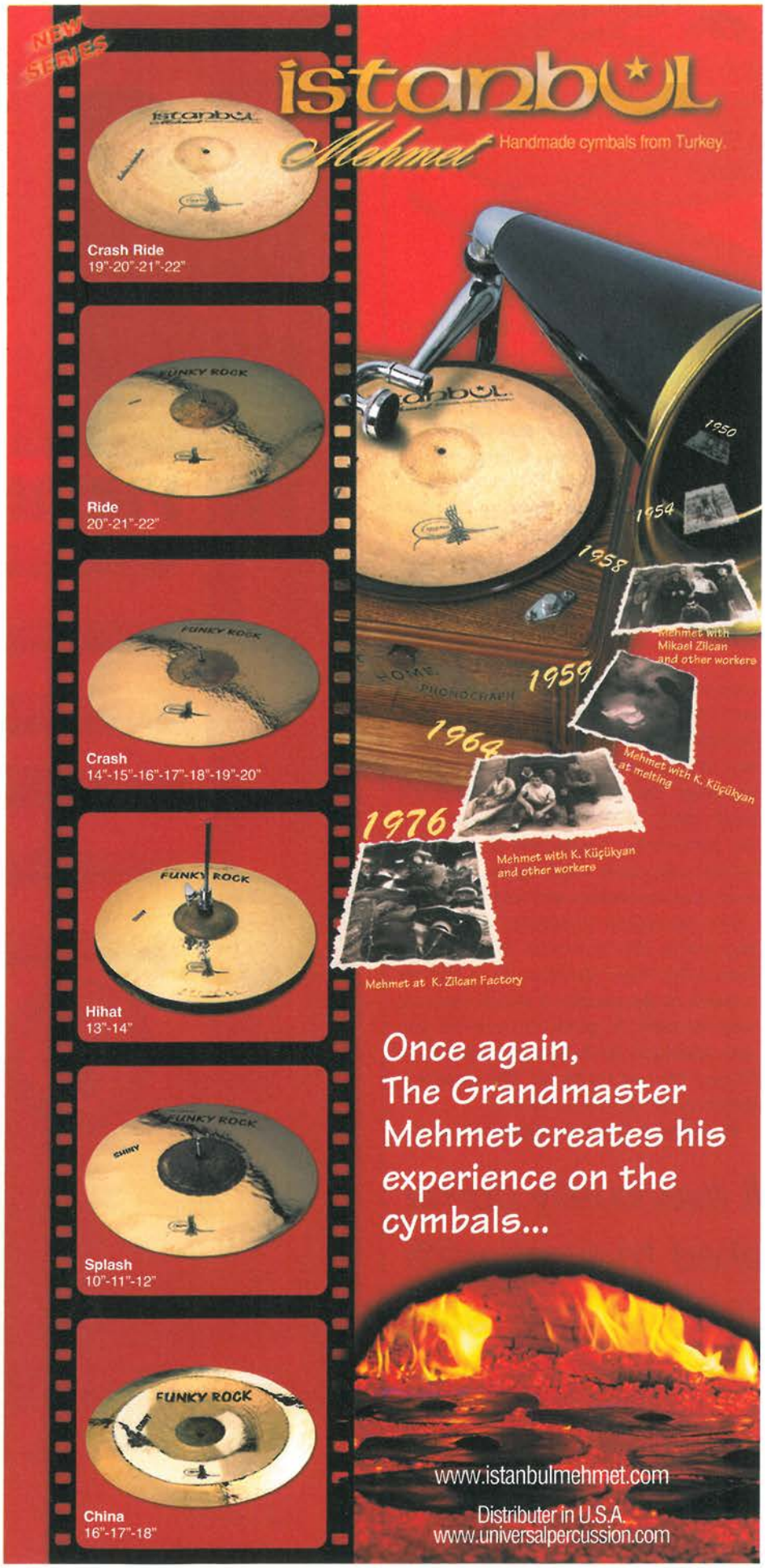
Per diems. Per diems are standard in the industry, and negotiating a reasonable PD is usually not too difficult. A per diem is a daily allowance for food. The amount varies greatly, but it can range anywhere from $50 to $200 per day. Keep in mind that if you're performing a gig out of the country, your per diem should be adjusted to reasonably accommodate the exchange rate.

Buy outs. In addition to receiving a "per diem," employers with larger budgets may offer you money in something called a "buy out." A buy out occurs when the concert promoter does not fulfill his or her contractual obligation to provide food and drink backstage. This obligation is stipulated in a band "rider," which is an addendum to a live performance contract that also includes lighting and sound requirements, dressing-room accommodations, and security needs.

For one reason or another, a promoter may not be able to provide the requested food, so he "buys" the band out. A buy out is based on the number of people traveling with the band. A group may provide you with additional funds ranging from $15 to $50 per buy out (or more). The amount is subject to the individual situation.

Equipment. Musical equipment is anoth-

The day will eventually come when you're asked to work with successful and reputable employers who are willing to pay fairly and to offer special perks.



Negotiating Employment

er important factor to consider when arranging your deal with an employer. Instruments and protective travel cases may be provided via your employer's recording and/or tour budgets. For instance, a drummer who was hired to play on a band's record negotiated to have the group pay for the rental of high-quality drums for the session. In another situation, a drummer needed heavy-duty travel cases for an upcoming European tour, so the group paid over $3,000 to have the cases custom built. When he parted ways with the band, they offered him the option of purchasing the gear.

Equipment endorsements. Your employer may cover minor equipment expenses for maintenance or usage of expendable items such as drumsticks and heads. If your employer doesn't cover the cost of these expenses, you might be able to obtain sponsorship from a variety of equipment manufacturers. Your chances will be better if your group is already successful, or has been gaining exposure from radio play and record sales.

Most manufacturers will begin your relationship by offering you a reduced price on equipment (usually 60% to 70% off the retail price). If you're currently working regularly for a very large and successful organization, some companies may offer you free equipment in exchange for using your name and likeness in advertisements for their product.

Develop as many relationships with manufacturers as possible, but focus on companies whose products you truly use and admire. A company will want to know that you're not just looking for free equipment. Introduce yourself in a telephone call or at trade shows such as the National Association of Music Merchants (NAMM) conventions. Send manufacturers your recent record releases, updated tour itineraries (performance dates and locations), performance reviews, and magazine articles.

"Show manufacturers that you're attracting attention from the community, especially from the demographic of fans between the ages of eighteen and twenty-four," advises Bill Zildjian, vice president of the Sabian cymbal company. "This age group is more likely to buy manufacturers' products, and that makes manufacturers happy!"

Equipment techs. The care and maintenance of your musical equipment is critical, both in the recording studio and out on the road. When you're working for employers

ENDURO
ENDURO
Your Link to the Road
available in 17 COLORS
HUMES & BERG MFG. Co. Inc.
ENDURO
800-348-9737
humes-berg.com

with larger budgets, they may hire studio techs to tune and maintain your equipment when recording. On a tour, road techs are usually hired to handle the set-up of your musical equipment and to ensure its proper functioning before a concert performance.

Techs help when a guitar string or drumhead breaks, a vocal mic' needs to be replaced, or a cord is accidentally pulled out of an amplifier. At the end of the night, techs are responsible for breaking down musical equipment and making sure that it's loaded in the vans, trucks, or buses. A tech adds to the professionalism of a tour by allowing musicians to concentrate on their principle task: performing.

Should an employer fail to provide you with a tech, negotiate your fee accordingly so that you can afford to hire one yourself. One thing to keep in mind: If your equipment is lost or damaged on the road—for example, if a drum is dropped from a truck or left at the last gig—the group's organization (or in some cases, the venue in which you are performing) should cover the repair or replacement costs.

Travel and lodging. Although your employer will generally cover or reimburse you for travel costs and lodging, the quality of service is usually uncertain. Employers with larger budgets may take more care in providing the best possible travel and hotel accommodations. You may even be provided with first-class airline tickets and/or single hotel room accommodations.

Though this topic may not seem like a priority early on, after being out on the road for several months, it can mean the world to you.

Whether you receive this type of special treatment or not depends on your employer, but be aware that it does exist. Note: Hotel "incidentals" such as phone calls, room service fees, and movie rentals are your responsibility. They can add up quickly, so be careful!

Employers with larger budgets also pay the costs for personal travel to gigs in or around your hometown (such as mileage on your car and parking expenses). They should also cover the costs of cartage (transporting heavy or multiple pieces of musical equipment).

Special clothing. If specific clothing that is not "standard" or "ordinary" is required for a promotional video shoot, stage show, or tour, the group will usually reimburse you for the cost of that clothing. For instance, one musician was allotted $500 to buy clothing for a video shoot that only lasted a day. The artist and the video director specifically wanted the band and the dancers to dress in studded black leather pants. (In case you're wondering, the shoot was for a hardcore rap artist.) Keep in mind that the money you're offered will depend on the specifics of each individual situation.

Retainers. In times of temporary unemployment, such as during a break in a tour schedule, employers with larger budgets may provide you with additional benefits such as a "retainer." A retainer enables you to maintain an income while your services are on hold. You are expected to be more or less on call, and are thus limited or prohibited from taking on other work. A retainer is usually 50% of your weekly salary. Retainers are most common when you're working regularly for one artist.

Bobby Borg is the author of The Musician's Handbook: A Practical Guide To Understanding The Music Business, *published by Billboard Books. For more information, go to www.bobbyborg.com or email Bobby at bborg@earthlink.net.*

Musician's Friend

The World's Largest Music Gear Company

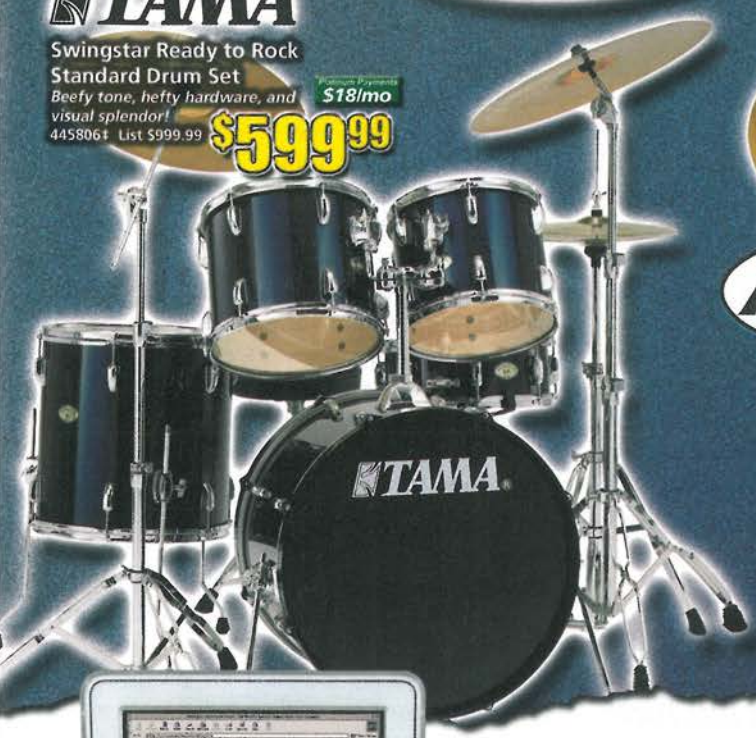
Musician's Friend Platinum Member

$AVE with Special Financing!**

Custom Maple Snare Drum
Exquisite abalone finish and stunning sonics! 6" x 14".
443196
List $1,125.00
$799.99
Platinum Payments $24/mo

SABIAN
Neil Peart Paragon Cymbal Set
Includes 16" crash, 22" ride, 2 - 14" hats, and a hardshell case.
446545 List $995.00
$599.99
Platinum Payments $18/mo

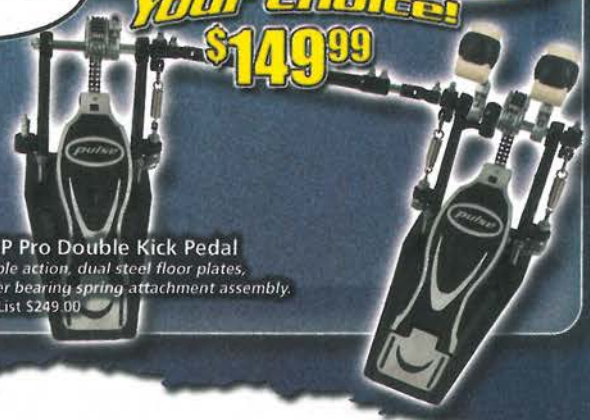
TAMA
Swingstar Ready to Rock Standard Drum Set
Beefy tone, hefty hardware, and visual splendor!
445806‡ List $999.99
Platinum Payments $18/mo
$599.99



357 4-Piece Cymbal Pack
A broad range of tone.
444561 List $299.00

pulse

Your Choice! $149.99



PRO-DP Pro Double Kick Pedal
Adjustable action, dual steel floor plates, and roller bearing spring attachment assembly.
444566 List $249.00

For Your FREE One-Year Catalog Subscription
Call 800-391-8751 or
Click musiciansfriend.com/free

Check out our FREE weekly gear giveaway worth up to $2,500 @ musiciansfriend.com/free

- Order 24/7
- 45-Day Best Price Guarantee
- 45-Day Satisfaction Guarantee
- More Than 36,000 Products
- Over 250,000 Square Feet of Gear Ready to Ship to Your Door
- Rapid Delivery, Most Orders Shipped the Same Day*

To get your FREE Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020-1117

Name _____

Address _____

City _____ State _____ Zip Code _____

E-mail address _____

Area(s) of interest: ❑Guitar & Bass ❑Drums & Percussion ❑Keyboard ❑Live Sound ❑Brass ❑Woodwind ❑Orchestral Strings ❑Concert & Marching Percussion

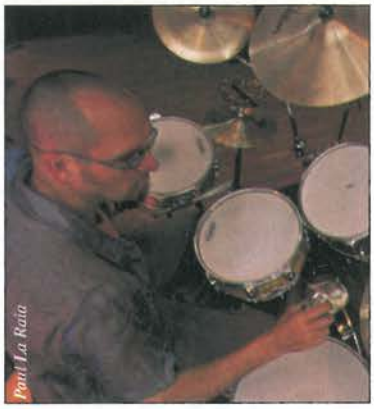
SOURCE CODE: DRDE

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply. *On orders received by 5PM ET Mon.-Fri. ‡Additional delivery charges apply due to size and weight. ** Visit www.musiciansfriend.com or see your Musician's Friend Catalog for details!

How Good Is Your Bad?

Managers, Gigs, And Trusting Yourself

by Billy Ward



In this article I'm going to touch on a variety of topics, some suggested by readers. While these concepts may seem disconnected, I think there's a common thread weaving them together.

Managers

I'm often asked if having a manager is effective for a player's career. There are a few freelance jobbing drummers in the music business who have managers, but most do not. If I wasn't able to take care of my business, then I would pursue someone to help out. But of course, they would need to be *paid*.

I've hired a personal manager or lawyer to negotiate a deal a couple of times for something like a big tour, but that was a temporary arrangement. I *do* know of one drummer here in New York (who is not particularly well-known) who has a hired personal manager, and his gigs have improved dramatically. My comment on that is, I want that manager's phone number!

I believe in my playing at its worst, lowest, most fundamental moments. I think this is what makes someone a pro.

If someone ever approaches you and promises new and better work for their fifteen or twenty percent cut, I say take them up on it (assuming the rest of the contract is in order and you can trust that they'll represent you honestly and professionally). You have nothing to lose, really, because eighty percent of *something* is better than one hundred percent of *nothing*.

Finding Work

Some folks might think that you get handed a secret phone book when you move to a music mecca like New York, LA, Nashville, or Toronto. But this is simply not true. Getting work has never involved access to a special address book or hustling in some special way. It comes about by someone championing you with a hearty recommendation, or simply someone hearing you play at a club. As I've said before, if you truly play well, eventually something will come your way.

I grew up under the influence of Midwestern, hardworking parents. They are civilians (non-musicians). They always implied that the harder I worked at something, the better my success would be. In banking, car sales, real estate, or most anything else, getting ahead involves prospecting: working on leads, hustling, and talking it up.

That said, in my experience, "prospecting" your musical contacts might get you more work, but if you rave about yourself too much, it can hurt you. People will assume that the aggressive qualities that enable you to "blow your own horn" will show up in their music. They'll not want to give you a chance as a player. (By the way, I hate blowhards—especially since I *am* one.)

Fundamentals

I was the best drummer in the world when I was twenty-one-years old. (Ha!) Why did it take me so long to hear flaws in my own playing? In truth, I think it was maturity (getting older and gaining experience) and failure. Failure doesn't always mean total failure, like getting fired from

Berklee offers 12 majors and more opportunities to explore and develop your career in music than any other college in the world.

W writing

_songwriting
_film scoring
_contemporary writing & production
_composition
_jazz composition

E education

_music education
_music therapy
_music business & management
_professional music

T technology

_music production & engineering
_music synthesis

P performance

_performance

Berklee college *of* music

800.BERKLEE (U.S.A./CANADA) 617.747.2222 (INTERNATIONAL) www.berklee.edu

a gig. It could be as simple as not getting called back to play with certain guys again, or not getting a much-hoped-for compliment or even a certain look on the bandstand.

I think failure drove me (and fear of it still drives me) to hear more detail in my playing and to thread the musical needle more completely. To that end, playing drums using mechanisms will enable you to feel the smaller tick of each beat. For instance, your hi-hat heel will tell you that you've rushed a fill. Or the feeling in your right hand might tell you that you're slowing down on the ride cymbal. (I'm planning on going into greater detail on this subject with specific examples in a future *Concepts* article.)

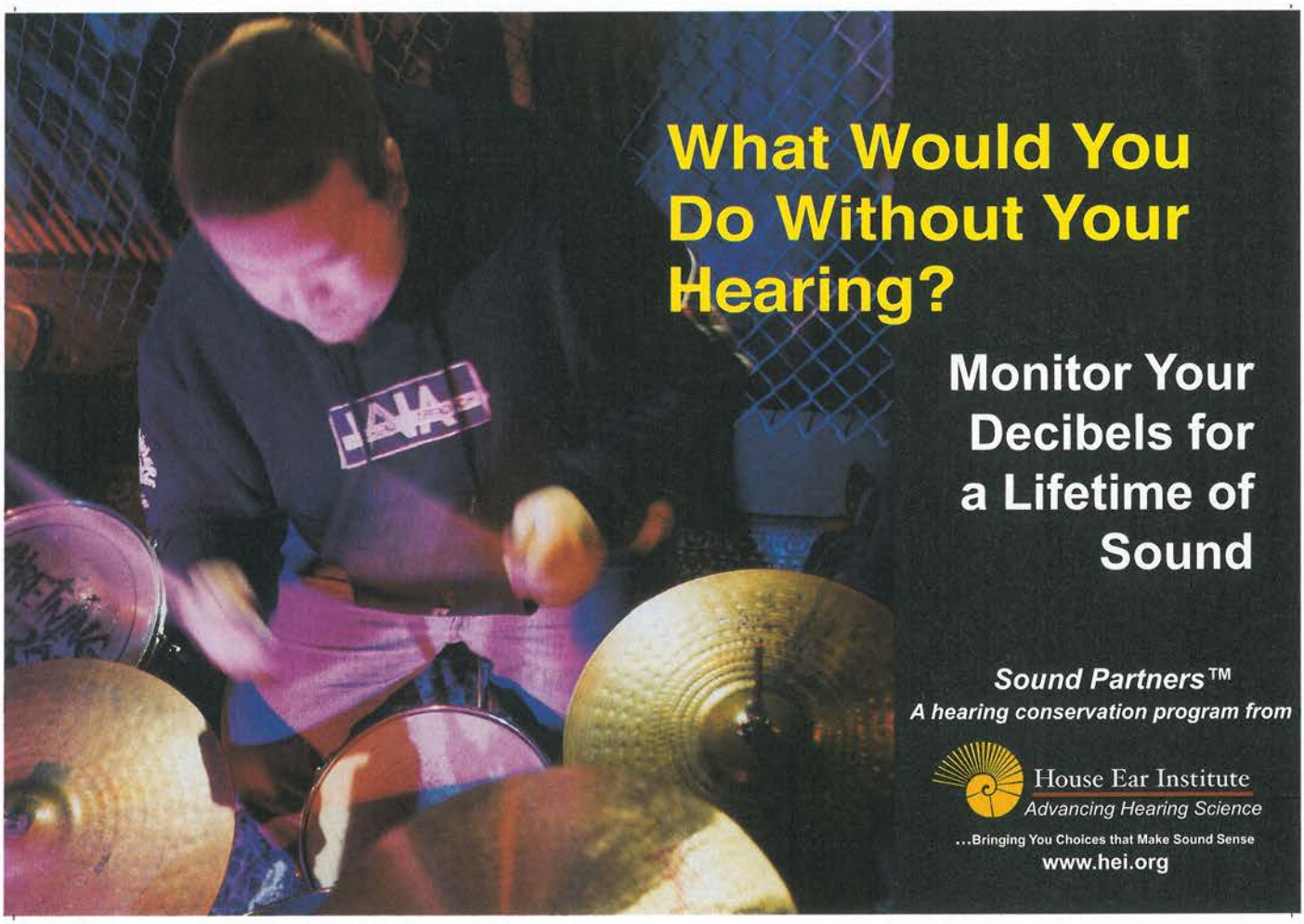
I've found that many younger musicians believe that intent equals completion. In other words, "I felt it like this, so that's the perfect part." This is rarely the case. Feeling the right thing (intent) is only the first step towards art. Being able to complete that intent within reality is what separates the amateurs from the pros. But to be able to *do* it, you have to first *hear* it.

Sitting in front of a stereo and listening carefully can help each of us to become better players. I believe you can become a better drummer if you listen to a performance by a drummer you like, and imagine the mechanisms necessary to produce that groove. How would you tap your heels on that groove? How would you breathe while playing? How would you play the snare—a rimshot on every backbeat, or not? How would you tune the drums? Can you emulate this performance? And can you play this on your worst, most clumsy day?

I discussed nervousness in the February 2004 issue of *MD*. I mentioned that one of my tricks for beating it is imagining a musician that I admire being in the audience. This little fantasy game enables me to remain calm when someone I respect really *is* in the audience. I also imagine that my live performance is being recorded for the same reason. Oh, so we're taping tonight? No problem. I'm used to it because I do it every night.

But there's something more that helps me keep nervousness away: I have an ever-growing, complete acceptance of my fundamental "goodness." What I mean by that is, I believe in my playing at its worst, lowest, most fundamental moments. I think this is what makes someone a pro. So the question is, how good is your bad?

Billy Ward has worked with Carly Simon, Robbie Robertson, Ace Frehley, John Patitucci, and Joan Osborne. His book, Inside Out: Exploring The Mental Aspects Of Drumming, *was recently released by Modern Drummer Publications. Billy can be reached at his Web site, www.billyward.com.*



Snare Solutions

Evans offers an unparalleled range of drumheads designed exclusively for snare drums...complete with special features to make fine-tuning your snare sound a reality.

Power Center™/ Power Center Reverse Dot™

A 10mil single-ply head with a 5mil reinforcement dot that's vented to allow a more natural vibration.

Genera™/Genera Dry™

A 10mil single-ply head with a slender 2mil overtone control ring and optional dry vents yields a fat and focused spread and woody tone.

Genera HD™(heavy duty)/HD Dry™

A durable double-ply head (7.5mil and 5mil) with an internal overtone control ring and optional dry vents that enhance articulation and make the head bark.

ST™(super tough)/ST Dry™

Packaging two plies of 7.5mil film, the ST offers serious protection. It promotes a full bandwidth rimshot and delivers high-volume punch, yet remains articulate.

EVANS drumheads

THE FIRST. THE FINEST. THE FUTURE.™

J.D'Addario

PO Box 290 • Farmingdale, NY 11735
www.evansdrumheads.com

Copyright © 2003 J. D'Addario & Company, Inc.
All rights reserved. Evans, and the Evans logo are Trademarks of J. D'Addario & Company, Inc, registered in the USA and other countries. "The First. The Finest. The Future." Power Center, Genera, HD, and ST are Trademarks of J. D'Addario & Company, Inc.

NIR ISO900

Joe Cusatis And The Modern Drum Shop

The Big Window Beckons

story and photos by T. Bruce Wittet

The Modern Drum Shop's second-floor display window gives only a hint of the treasures to be found inside.

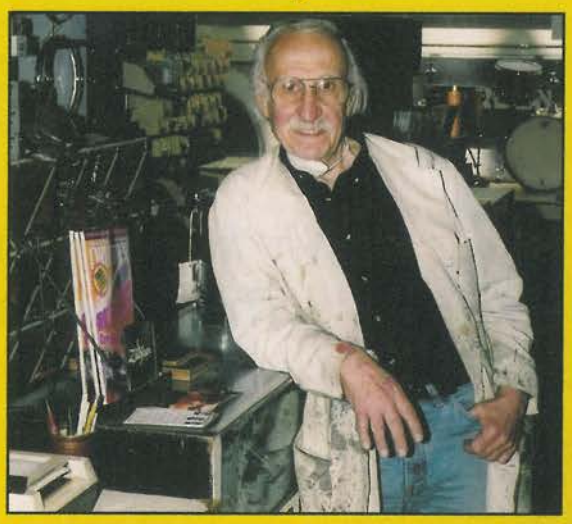
It seems that lately everybody's talking about a brand of drums that come out of a modest New York City drumshop. To hear these custom drums, you could listen to a growing number of jazz albums on which they appear. Or you could visit Manhattan and drop in on Joe Cusatis, owner of The Modern Drum Shop. Joe's house brand is making gains internationally, chiefly by word of mouth.

In business since 1977, The Modern Drum Shop recently moved to a new location a fifteen-minute walk away from its former niche behind the lights of Times Square. For Cusatis, that walk has been a blessing. His new digs on 30th Street put him farther away from monster discounters, and closer to rehearsal studios like Euphoria, Funkadelic, and Ultrasound. More importantly—and this is a big deal in New York—the new location affords him the mother of all display windows. Several of Joe's drumsets now appear proudly behind the second-floor glass.

Walk up the stairs to the shop and you'll see Joe's assistant, Daniel Jodocy, who'll glance up and smile before resuming his meticulous work renovating vintage drums and creating new ones. Joe will then greet you and ask you what you need. Sticks? Plastic or calf heads? How about a unique four-way drumkey, which handles square-headed tuning rods, slot-ended rods, wingnuts, and so on. While you're deciding on a purchase, you're apt to see studio techs dropping off stripped tom mounts or floor-tom brackets for Joe to put right.

If Joe is not behind the counter, odds are he's in his paint booth. "I don't know what possesses me," he reflects on his zeal for his instruments. "We get a lot of orders, from Germany...Japan...all over. When we sell a set of drums, most people call us back and say, 'These are the best-sounding drums I've ever played.'" Sure enough, if you tap on one of Joe's toms, there's a noticeable character in the resonance—something sustaining and timpani-like, in the tradition of, say, old round-badge Gretsch drums. Blindfolded, you'd be hard pressed to tell the difference.

Toys In The Attic



Clockwise from top left: Joe Cusatis, drummer, shop owner, craftsman, teacher. Drum-building assistant Daniel Jodocy applies the final touches to a drumshell's finish. "Stacked" kits feature drums that separate for compact pack-up and portability. Modern Drum Shop kits feature hand-applied finishes and high-quality wraps.

Stack 'Em And Run

One of Joe's most successful kits takes its inspiration from the reality of playing drums in Manhattan, where the pre-gig ritual often involves circling the block ten times in order to find a space a hundred yards down from the club. After schlepping five loads up a fire escape, you return all sweaty to your car—only to find a ticket under your wipers.

Says Joe, "We started making 'stacked sets' twenty-five years ago. They're very portable. It's a regular shell cut in half, with a glue ring in the center that provides a sleeve for the other side to rest against. We made one stacked set with a 14x24 bass drum, with a 16x16 floor tom that goes into it, and a 9x13 rack tom that goes into *that*. It gets heavy, though, which is why most guys stay with 13x16 or 14x18 bass drums. We sold a kit with an 8x10 rack tom, a 14x14 floor tom, and a 13x16 bass drum to a drummer who uses it with a big band. He says it cuts through anything. We also came up with a lifter to raise the bass drum so that the beater hits in the center. That was about sixteen years ago."

Joe is much happier to be obtaining his raw shells from Keller than he was dealing with the now-defunct Jasper. He explains, "With Keller, we only have to buy twenty-five or more shells total. Jasper required us to buy twenty-five of *each*. If we wanted a 22" shell, we had to buy too many, because we don't sell many 22s. Mind you, in the last two months we've made 16x26 bass drums—in fact, we offer up to 28" sizes. But most of the bass drums we make here are 18" and 20" models for jazz sets."

Cusatis's formula for converting ordinary Keller shells into musical instruments clearly works. Listen to the recent Dave Brubeck album *Park Avenue South* (recorded, for some reason, at a Starbucks outlet). You'll hear Randy Jones' Modern Drum Shop kit transcend the clattery coffee shop acoustics. Says Joe proudly, "He's got a regular [non-stackable] kit: 8x10, 8x12, 14x14, and 14x18 bass drum."

Joe has had his share of design coups. One was a double-strainer drum, which was an extension of a vintage WFL concept. "Our double strainer had a lever on each side of the drum," says Joe. "Underneath we had a choice of wire or gut. Dave Weckl bought that drum from us several years ago. We must have made about six of them. They took a lot of work."

Besides his own products, over the years Joe has sold a lot of interesting gear made by other manufacturers. "Charlie Cordis, from New Jersey, created the free-floating drum," Joe says. "We had the last few here before he sold the patent to Pearl. Charlie also made the first retractable plastic brushes that pulled out of the handle. That was in the '60s. And he invented the double hi-hat. I think Steve Jordan used it for a while." In fact, fans can hear Jordan playing the double hi-hat on albums by Steve Kahn & Eyewitness.

One of Joe's favorite products was Spizz cymbals. Old *Modern Drummer* ads carried the slogan "They're not old Turkish cymbals, but they're the closest thing." Says Joe, "Joey Baron came in here and told me about Italian cymbalmaker Roberto Spizzichino. I called Roberto, and that was it. We took pictures of Joey Baron and Jeff Hirschfield for ads. Ralph Peterson used them for a while. Roberto doesn't have a big factory; he just has a small place of his own. His cymbals really are the closest thing to old Ks, and we're going to have them again soon."

A Drum Is A Drum Is A Drum

Somewhat surprisingly for a "custom" drum-maker, Joe takes a practical view on the relative resonance of lacquered versus wrapped drums. According to Joe, lacquered drums scratch easily, whereas covered drums offer durability. The sonic difference is minimal, he insists. "People spend four thousand dollars for an old Gretsch set that's covered in marine pearl," he explains. "The wrap doesn't change the sound of the drum. If you were blindfolded, you wouldn't know the difference."

That said, Joe has become a master of the styrofoam brush when it comes to painted finishes. In fact, it's difficult to tell the difference between Joe's brushwork and a sprayed finish. That's just as well, since NYC environmental regulations prevent Cusatis from erecting a proper spray booth. As a result, he's arrived at his own hues and tints that set his drums apart—including a honey brown chosen by Randy Jones and a vivid red favored by jazz up-and-comer Darren Lyons.

When it comes to edges, Joe believes that a sharper bearing edge "liberates" the head

and allows it to vibrate freely. "However," he says, "we can also do a rounded old-Gretsch-style edge."

Aside from finishes and edges, Joe also upgrades and reworks the hardware on old drums. "We recommend Yamaha's tom system on old drums," he says. "It's basically modeled after the Slingerland Set-O-Matic from the '70s, but it's better. And the components last, which is important. Drummers today overtighten stuff, causing it to strip. In the recording studio, they use pliers!"

Cusatis The Player

Joe came to New York from Pennsylvania as a youth in 1955. "I'd go to Henry Adler's drumshop," he recalls. "And I took some lessons with Jim Chapin when he used to do articles for *Metronome* magazine." Soon the magazines were interviewing Cusatis.

"My first gigs were in strip joints," Joe says. "That's when 52nd street from Sixth Avenue to Seventh was all jazz clubs. You worked from 9:00 at night until 12:30 in the morning, without a break. Another drummer would come in and play from 12:30 until 4:00 without a break. When you changed over, you had to stand up and keep playing the cymbal while he sat down. There was no stopping."

Joe's name got around, and he ended up working with big band writer/arranger Neil Hefti right off Times Square. Later, Cusatis took the drum seat with jazz piano great Marion McPartland when Joe Morello left. Stints with jazz giants like Kai Winding and Al Hirt followed. Then came gigs with the brilliant but troubled trumpeter and vocalist Chet Baker.

"When I played with Chet, we were just winging it—no charts," Joe recalls. "Unfortunately, we couldn't work in the city with him because he had been busted so many times, he couldn't get a cabaret card [necessary to work in Manhattan]. He was a nice guy, but he wasn't straight.

No doubt about it, Joe Cusatis has enjoyed a top-rung career. But life is not all about playing with the greats—a fact that Joe would like to make clear to anyone contemplating a visit to The Modern Drum Shop.

"My first gigs were in strip joints. That's when 52nd Street from Sixth Avenue to Seventh was all jazz clubs."

"When I worked for Peter Nero," Cusatis continues, "it was a totally different scene. He was a hot guy across the country. Zildjian and Slingerland would get my itinerary, so I'd wind up doing eighteen one-nighters with clinics just about every day. They sent Butch Miles to me for a couple of lessons on how to do clinics. Back in the '60s, I was in ads in every other issue of *Downbeat*. At that time, an endorsement gave you anything you wanted—new drums, whatever. I'd tell them I didn't *want* new drums; I liked the way mine sounded. I'd say, 'I need a wing nut,' and they'd send a whole hi-hat!"

Joe proudly displays his signature stick. It's the same model he used when he hit the road with Al Hirt. Once made by Paige and later by Cappella, today the stick is made by Vater. Then he'll single out one of his drum instructional books, which has recently been reprinted. If you press him, he'll point to framed pictures of some famous musical friends, which hang on one wall. They include such greats as Louie Bellson and Irv Cottler.

He wants everyone to feel welcome. "We treat everybody the same," Cusatis stresses, "whether they're a name drummer or a beginner. Women especially come here because they like the way we treat them: like drummers."

Cusatis The Teacher

Joe has been a teacher throughout his career, and he still teaches today. Retreating to the back office where he now teaches, he motions to an antiquated machine situated behind his old black Slingerland drums. Beside it is a stack of reel-to-reel tapes.

"Those are big band music tapes, and over here are the charts," explains Joe, pointing to a stack of papers. "I record the student playing along with the big band. I've used this system to teach a lot of guys who've gone on to do Broadway shows. But teaching has changed. Kids walk in today and expect to be great players tomorrow. When I tell them all of the things they have to do, I never see them again."

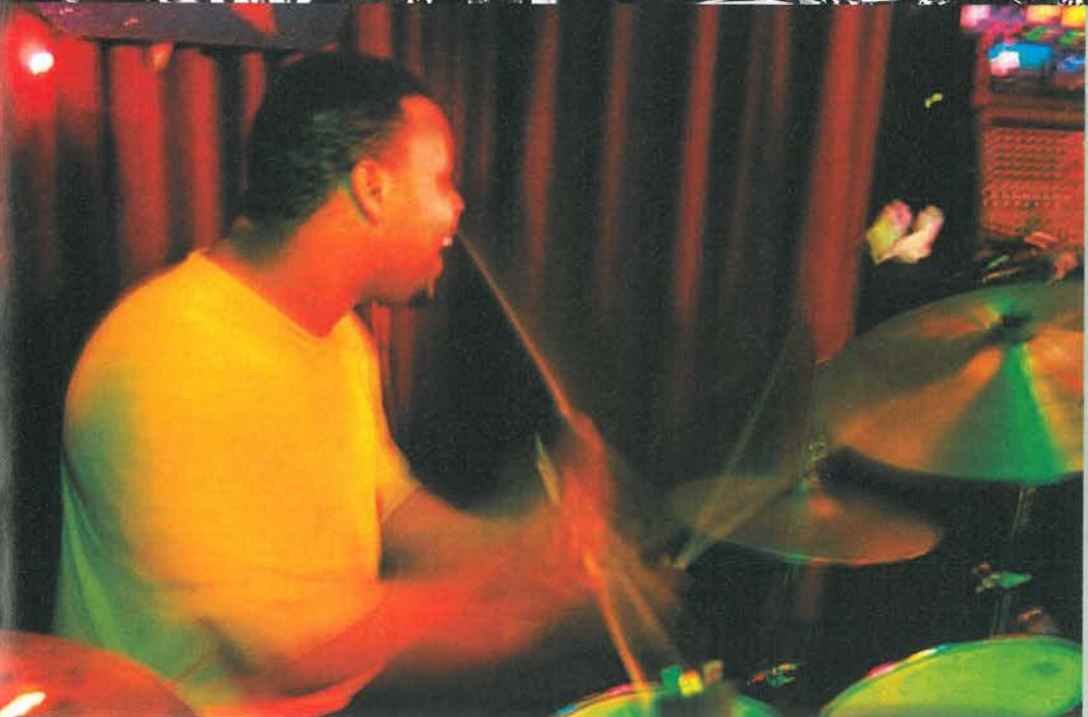
Teaching climate aside, things are going well for Joe Cusatis. "I don't really have plans for new stuff," he says, "because the drums are doing great for us. I don't know what my secret is...but I'm not giving it away! Still, people who are interested can go to www.moderndrumshop.com, or email me at drumshop@mindspring.com."

If you have occasion to visit New York City any time soon, and you happen to be in Times Square, take a short walk down Seventh Avenue to 234 West 30th Street. The Modern Drum Shop is located around mid-block. You can't miss it. Just look up for that window full of drums.

DEDICATION

BYRON LANDHAM

JOEY DEFRANCESCO



DEDICATED TO MAKING GREAT SOUNDING DRUMS

TAYE DRUMS

4881 CHINO AVE.
CHINO, CALIFORNIA
91710 USA

T: 909.628.9589

WWW.TAYEDRUMS.COM

Elisa Seda

Pompton Lakes, New Jersey's Elisa Seda began her drumming career watching videos of Adrian Young, Chad Sexton, and Tommy Lee. She became so infatuated with Young's crazy stage performances and Sexton's rudimental drumming that she began studying with noted instructors, including Tommy Igoe and David Friefelder. Elisa also got involved in drum corps, playing with the Hawthorne (New Jersey) Caballeros to improve her chops.

Elisa's current gig, however, is anchoring a popular East Coast rap-core band called Sicks Deep (www.sicksdeep.com). The band has found a niche in the NYC club scene, and their recent EP, *The Foundation*, has placed high on mp3 charts. The band also earned a first-place win (and a $7,000 prize) in the Brooklyn Battle Of The Bands in 2003. Elisa's power grooves lay the foundation for the group's aggressive style.

Serious about her craft, Elisa is a music production major and performance minor at William Paterson University. She has also been accepted at Berklee College Of Music, where she plans to get her masters—eventually. For the time being, she's focusing on her career with Sicks Deep. Elisa recently became an endorser for Pork Pie drums, and she also plays Zildjian, Paiste, and Sabian cymbals.

Elisa's goals are straightforward: She plans to take the music industry by storm with her outrageous custom kit and her crazy stage performances. To that end she's continuing her own studies, while giving regular lessons to beginning drummers in her area. "I've learned from the best," she says. "Now I'd like to give that to others."

Bob Cianci

MD readers may recognize Bob Cianci's name from the articles he's contributed over the past several years, or from his book, *Great Rock Drummers Of The Sixties*. But in addition to his writing skills, Bob is also a busy drummer, working regularly in the New York/New Jersey/Pennsylvania club circuit.

Bob's been a drummer since 1967, with influences that include Gene Krupa, Keith Moon, Charlie Watts, Ringo Starr, Jim Keltner, Chris Layton, Dino Danelli, and Johnny Barbata. Although he's skilled in virtually all playing styles, his gigs tend toward roots rock, blues, and R&B, with groups like The Kootz, The Mike Esposito Band, The Son Lewis Band, and The Christopher Dean Band. Bob's drumming can be heard on two cuts of Son Lewis's *Standing Room Only—The Last Roadhouse*, and he's involved with upcoming recording projects with The Kootz and Mike Esposito. More information is available at www.bobcianci.com.

Bob's playing philosophy is that "The drummer should always listen closely, play for the song, and make his or her fellow musicians feel comfortable with the music. Laying down a solid groove is of paramount importance." Bob lays down his grooves as an endorser for DW drums, Istanbul Agop cymbals, Evans heads, and Pro-Mark sticks and accessories.

Maxime Lenssens

Belgian drummer Maxime Lenssens grew up listening to his father playing guitar in local jazz bands. He started playing the drums at fifteen, and within three years was a member of six different bands. His tastes were eclectic, so he listened to a wide range of music including 1970s soul, drum 'n' bass, and nu-metal. At twenty he came to New York to study with jazz greats Billy Hart and Gene Lake.

At twenty-two Maxime moved to Brussels. Two weeks later his versatility earned him a call to tour Africa with world music vocal group Zap Mama. This led to sessions and more touring, and ultimately to The Dalton Drum Syndicate. DDS is a four-drummer act that has played such events as the 2003 Cape Breton Drumfest and London's Rhythm Sticks festival. Maxime now manages the act, and continues to perform with them. Surf to www.daltondrum.com for more information.

Maxime toured Europe with French singer Axelle Red in 2000, with UK rock singer Tom Robinson in 2001, and more recently with singer/songwriter Chris Whitley. He has also remained busy with session work, and now has a dozen album projects to his credit. The latest of those is a polyrhythmic jazz album called *Jama*, recorded in Rome with The Marco Locurcio Band. Maxime endorses Tama drums, Zildjian cymbals, and Vic Firth sticks.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

Go ahead, aim for the floor.

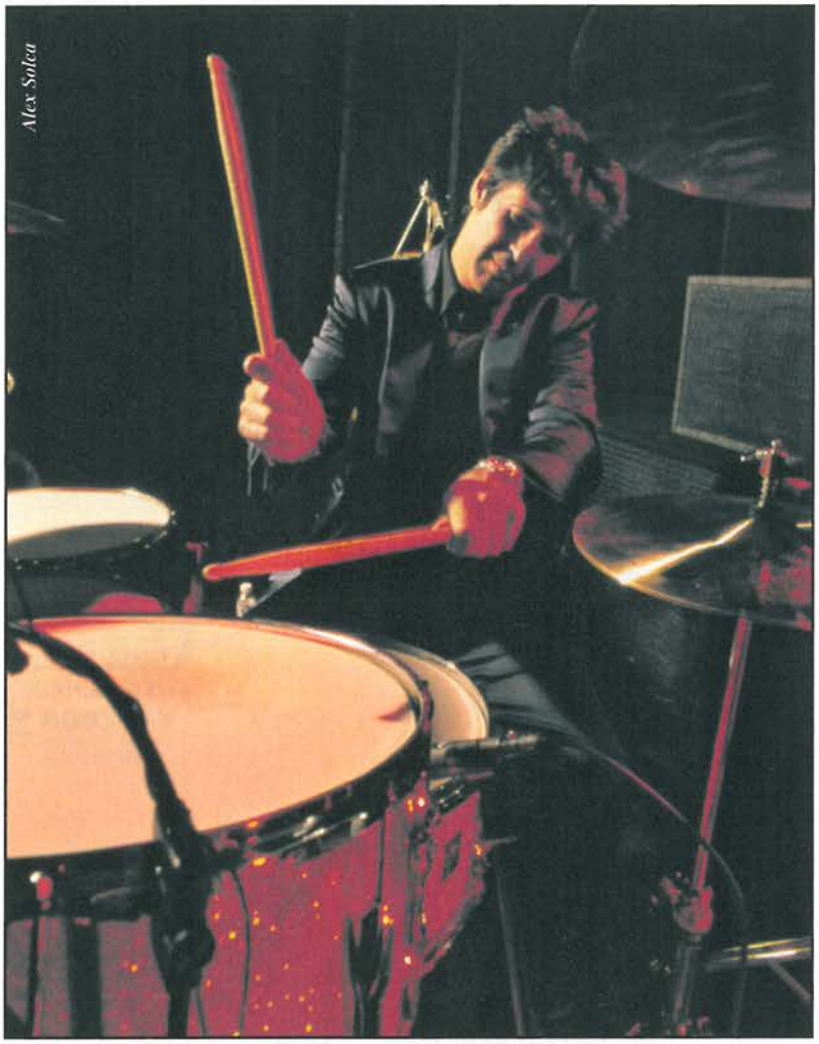
WITH OUR NEW EMPEROR X™ SNARE HEAD, YOU CAN HIT AS HARD AS YOU CAN OR AS HARD AS JOHN BLACKWELL, TICO TORRES, TRAVIS BARKER, TRE COOL, MIKE FASANO AND JOHN TEMPESTA. AFTER ALL, IT HAS 2-PLY 10 MIL (20 TOTAL) DUPONT™ MYLAR® WITH A BLACK DOT FOR SUPERIOR DURABILITY, PLUS COATED FOR ADDED WARMTH AND THAT SLAMMIN' CRACK SOUND YOU'VE ALWAYS WANTED. HOW'S THAT FOR HARD-HITTING, TOUGH GUY?

REMO
WEATHERKING®
EMPEROR X™
MADE IN U.S.A.

Blondie's *Clem Burke*

by Adam Budofsky

After nearly thirty years, Blondie still has the ability to confound, and to amaze. Flying in the face of music industry "wisdom," from day one the band has refused to be pigeonholed. "There's confusion about Blondie to this day," suggests founding drummer Clem Burke. "Is it a blonde female singer, is it a rock band, is it a punk band, is it a disco act? I think that adds to our mystique."


Alex Solca

It also means that your average Blondie album is going to go in as many directions as there are songs listed on its back cover. Bad for marketers, good for fans, and great for Burke, who gets to compose and perform the perfect part to accommodate a huge variety of grooves. Just look at the band's hits: "The Tide Is High" is a reggae feel. "Heart Of Glass" and "Atomic," pure disco. "One Way Or Another" and "Hanging On The Telephone," unadulterated rock. "Dreaming," Keith Moon teleported through new wave and power pop. In each case, Burke tears it up, adding a vitality that has helped the band's records remain fresh-sounding, regardless of the musical trend of the day.

Now it's 2004, and Blondie is at it again, with their second album of new material since re-forming after a sixteen-year hiatus. *The Curse Of Blondie* features a typically diverse set list, and a new set of challenges for Clem Burke. The drummer is as prepared as ever, tapping into the discipline and open-mindedness he learned while playing on other artists' high-profile albums in the '80s and '90s. *MD* chatted with Clem about his storied career just as the band was preparing to begin touring the States behind their latest long-player.

Blondie: *Blondie (1976)*

The first and second Blondie records were recorded at a place called Plaza Sound, which was on top of Radio City Music Hall. It was rumored to have been built for Toscanini or somebody like that. The Radio City orchestra would rehearse there. I remember going up and down in the elevator with the Rockettes and wandering around the roof of Radio City.

The studio floor was huge. I used a borrowed Rogers kit that an early fan of ours had lent me. Of course I had drums, but this set sounded good and was in good shape, so he was happy to lend it to us.

In retrospect that record has a lot of attempts at different feels, and that eclecticism carried on through all the Blondie stuff. The song "In The Flesh" is kind of like a '50s doo-wop ballad, and I remember we worked really hard on making that as polished as we could. It turned out

to be our first success, it was number-1 in Australia.

The atmosphere in the studio was very loose considering it was our first record, our first professional recording session, and that the studio was so top-notch. We weren't exactly precise back then, but I think the record captures a feeling that was going on at the time, and I was pretty much given free rein. I got a reputation for being a pretty good drummer from that album, which I think had more to do with a lot of drummers being bad at the time rather than me being good!

Blondie: Plastic Letters (1977)

On *Plastic Letters* the writing kind of changed. We lost a member of the band, Gary Valentine, and the focus of the band was altered. Jimmy Destri, our keyboard player, started writing more, and he's very into bands like Procol Harum. The song "Denis" is on there, which was our first big hit in England. That kind of opened the door for us in England.

The funny thing about that record is there are these handclaps and foot stomps on it, and they're all out of time. There used to be a thing in England: If you went on a TV show, you could do the vocal live, but you would have to re-record the track. So a lot of people would pretend to record the track over, but really use the original multi-track of the actual song. So we did that, and there'd be engineers from the BBC sitting in the control room while we'd be out on the floor pretending to record. But the claps would keep coming out way out of time. And they're going, "Can't you guys do it a little bit better than that?" And they're reacting to the actual song that was the hit! I don't know how we got through that, but we did.

Blondie: Parallel Lines (1978)

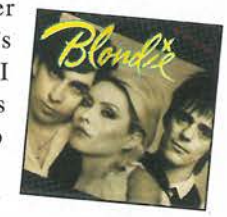
We were now a six-piece band, with a new bass player, Nigel Harrison, and guitarist, Frank Infante. They were more experienced musicians, and their musical abilities enabled us to evolve musically.

We felt like we were more in the professional big leagues of the record business now. I remember producer Mike Chapman—who had a lot of glitter/glam-rock hits with people like Susie Quatro and Sweet—he was much more of a taskmaster. He would be in the studio basically conducting me as an orchestra conductor would do.

We were using new recording techniques as well. "Heart Of Glass" was probably one of the first records of that time that had a drum machine on it. We were trying to do an homage to Kraftwerk and to disco. On that particular song I laid down the drum parts bit by bit: I did the hi-hat separately, the bass drum separately, and then the snare. There was no MIDI at the time, and the synths had to be manually hooked up to the drum machine. A big inspiration for me on that was the *Saturday Night Fever* soundtrack. That's one of my favorite albums to this day. Of course, that was diametrically opposed to the punk ethic at the time. I remember we did a show at CBGB with Robert Fripp playing guitar, and we played Donna Summer's "I Feel Love," where he was doing all the synthesizer stuff on guitar.

Blondie: Eat To The Beat (1979)

"Dreaming" is a record people always mention in regards to my drumming. My response is always, "I think it would have been a bigger success had I just played a basic backbeat." But I just kind of exploded on the basic track, and everyone said, "This is great!" So we just went with that. It's a manic, live drum performance, rolls all over the place. I guess it's great that way, but I always think, it's kind of hard to dance to. [laughs]



Eat To The Beat was recorded at the Power Station in a huge room with very big ambient drum sounds, which was very popular at the time. There's another song on there, "Union City Blue," which I'm pretty proud of the drum track on. That always gets a real good response when we do it live now. That record was also the first to have an accompanying video for every song.

The song "Atomic" is on there too, which is another kind of disco pastiche. That was a number-1 in England. And the song "Victor," which is a 6/8 out-there type of thing that Frank had written, has a pretty interesting off-center drum track.

Eurythmics: In The Garden (1980)

Debbie and Jimmy wanted to make solo records at that time, and the band took a break. I found myself being asked to do other people's records. I did a tour and an album with Iggy Pop, and I had met Annie Lennox and went to Germany to record with her and Dave Stewart. That was a big eye-opener. I was trying to open myself up creatively. I was hanging out with this gentleman by the name of Holger Czukay, who is in the band Can. He was a good friend of Conny Plank, who produced the album at his farmhouse outside of Cologne. Holger played on the album too, along with Stockhausen's son Markus. So it was like this brain trust—a very creative environment. We used concert bass drums, milk bottles, and things like that for overdubs. When they discussed how to treat each song, they'd use a lot of metaphors that weren't necessarily musical terms—talking about colors and things like that.

Blondie: Autoamerican (1980)

When we came back together, it was a strange feeling in some ways. We made *Autoamerican* in Los Angeles, which was the first time any of us had to drive to work. [laughs] It became apparent that we were going to work in a different way, and we used a lot of top studio musicians—Tom Scott, Jimmie Haskell, string players, percussionists.... We were able to take advantage of the great pool of talent that is in Los Angeles. We did "Rapture" on that album, which is basically me trying to cop a Tony Thompson groove, that whole Chic thing. That song was definitely experimental, because rap music was kind of a new phenomenon at the time. Then "The Tide Is High" wound up having people like Alex Acuña and Ollie Brown overdubbing percussion on it. They did a really great job. Every time I see Alex I tell him he was a big contributing factor to the success of that record.

Clem Burke

Blondie: "Call Me" single (from American Gigolo) (1980)

That was kind of a left turn. Producer Giorgio Moroder had written the music to "Call Me," and he had a vision for it. We basically carried out that vision. We were in fact slated to do a whole record with him, but his methods in the studio just didn't seem to work out for us. It was great to do that one-off single, though. And he's just remixed our new single, "Good Boys." There's a lot of programming on that song. It's a different angle for the band.

Blondie: The Hunter (1982)

Funny enough, *The Hunter* was probably the only record we were all really satisfied with. I think it's a tremendously creative record. But the band had run its course by that time. Chris Stein, our guitarist, had gotten ill, and we had to cancel a tour of Japan. That was kind of the end of the band.

Chequered Past: Chequered Past (1984)

That was basically a group of people who were friends—Steve Jones from the Sex Pistols, bassist Tony Sales, who had played with Todd Rundgren and with Iggy, singer Michael Des Barres, and Nigel Harrison from Blondie. That was about just rocking out. We were due to make a second album but things kind of fell apart. It was an enjoyable time, though. The record was probably a little ahead of its time as far as the resurgence of rock music. It was prior to the whole hair band, Mötley Crüe thing. I like that record a lot as far as my drumming on it. It's progressive and it rocks.

Pete Townshend: White City (1985)

I had just finished the Chequered Past tour when I got a call from the Pete Townshend people to go to his studio, The Boathouse, in Twickenham, England. I guess it was the first time Pete had picked up the guitar in a couple of years. I went over there with a great bass player, Phil Chen, and basically hung out for a month, recording and rehearsing a lot of stuff. But then the whole project was put on hold for a couple years. A couple tracks I played on did end up on the record.

It was basically everything I could have imagined as far as the level of professionalism and talent. Chris Thomas was producing, and he had produced Roxy Music and The Sex Pistols. He was an engineer at Abbey Road, and he'd worked on Beatles records. They had the gear set up, and I had a set of Premier drums. We just kicked around a lot of ideas. Pete was very interested in working with programming and synthesizers at the time, as he had done on *Who's Next*. He had a tremendous amount of material, and I think it was about him trying to find his creative legs again.

Eurythmics: Revenge (1986)

That was a great record. "Missionary Man" is on there, and we won a Grammy for that. We went back to Germany and did a lot of the basic tracks there, then moved to a stu-

4th Cape Breton International Drum Fest
Savoy Theatre, Glace Bay, Cape Breton, Nova Scotia
Saturday, May 1 and Sunday May 2
DOM FAMULARO
MITCH DORGE
NEIL GARTHLY
BOB GAUDREAU
MIKE MANGINI
RICK VAN HORN
JERRY GRANELLI
VERA FIGUEIREDO
MARITIMES SHOWCASE
MARK KELSO
SERGIO BELLOTTI
cape breton international drum festival
Tickets: $50 weekend pass
$35 day pass, $35 students
(prices in Canadian dollars)
Call (902) 564-6668 for tickets
or visit www.savoytheatre.com
Trade show
www.cbdrumfest.com
(902) 727-2337
special rate of CDN$95+tax
per night at Delta Sydney Hotel
(902) 562-2500
artists subject to change without notice

HHX

► TRADITIONAL TONE ► MODERN PROJECTION ► WARM ► RICH ► TONE PROJECTION

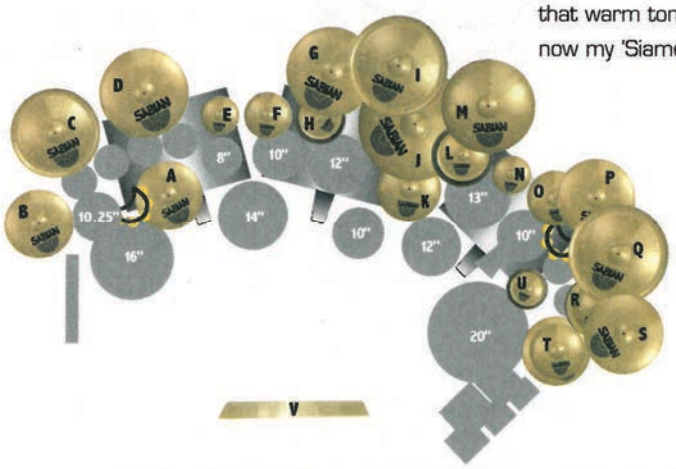
► B ► SIMMERING ► TRADITIONAL TONE ► MODERN PROJECTI

SABIAN

TONE PROJECTION

I've always played AA, AAX and Hand Hammered, but when HHX came along I knew I just had to have some of those too. It's the sound, that hot, dirty response that gets me. And the 'Tone Projection' of these cymbals really works... that warm tone really projects. The HHXtreme Crash is what hooked me, and now my 'Siamese Monster' set-up is loaded with HHX.

- MIKE PORTNOY - Dream Theater



MIKE PORTNOY - Dream Theater > SET-UP

A) 14" AAX Stage Hats
B) 14" HHX Studio Crash
C) 18" HHX Chinese
D) 18" HHX Studio Crash
E) 7" Signature Max Splash
F) 9" Signature Max Splash
G) 18" AA Medium Thin Crash
H) Signature Max Stax (Mid)
I) 20" HHX Chinese
J) 22" Hand Hammered Rock Ride
K) 13" HHX Groove Hats
L) Signature Max Stax (Low)
M) 19" Signature Fierce Crash
N) 7" Signature Max Splash
O) 11" Signature Max Splash
P) 17" Hand Hammered Thin Crash
Q) 20" Hand Hammered Chinese
R) 12" Ice Bell over Signature Max Stax (High)
S) 16" HHXtreme Crash
T) Triple Hi-Hat
U) 8" Hi-Hats (2 Signature Max Stax Bottoms)
V) 28" Zodiac Gong

Hand Hammered | HHX | AAX | AA | Pro Sonix | XS20 | B8Pro | B8

> sabian.com

dio in Paris. I think for "Missionary Man" we set the drums up in a stairwell to get a really big ambient sound. Again, there was a lot of experimentation going on. There were also a lot of great songs, and we spent a lot of time on the record. We did a couple of big tours behind that too. The last thing we did was Nelson Mandela's seventieth birthday party at Wembley Stadium. Eurythmics did one more album after that and then broke up.

Bob Dylan:
Knocked Out Loaded (1986)

That came about through Dave Stewart, who was working with Bob at the time. It was a very ramshackle situation. The studio where we recorded was in the process of being built. There was no heat, and we were playing with our overcoats on. It was pretty interesting, though, because it was in an old church in north London. We were there for about a month, just creating basic tracks and letting it kind of flow. Most of it has never come out. [Clem appears on the track "Under Your Spell."]

Once again, it was a very creative time—just to be around somebody like that. It was me, Dave Stewart on guitar, Patrick Seymour on keys, and John McKenzie on bass. We were just a band for Bob to bounce off of. It was done without any premeditation or pre-production or anything. We'd just kind of kick around a few grooves and try to make things work. It was all being recorded, and it was very spontaneous.

We even did a TV show, and we didn't have any idea what we were going to play five minutes prior to doing it. I mean, we just created a song. Bob didn't even sing. It was more like a Booker T & The MG's kind of jam. That was a lesson in having to be prepared for anything. It's about not saying no to anything. I guess just going with the flow is the key to being a session musician—or to being a person, when you think about it. There are a lot of things that you don't have control over, and you just have to kind of accept them. This is beginning to sound like an AA speech! [laughs]

Dramarama:
Hi-Fi Sci-Fi (1993)

I'm really proud of that album. It seems like as soon as Dramarama stopped, there were all these bands that sounded exactly like them, from Counting Crows to Oasis. Dramarama was a *great* band. I toured with them for about a year and a half prior to making that record. They had been together for about ten years at that point. I told them that I thought they shouldn't split up, but it had been a long haul without much financial reward.

Blondie: No Exit (1999)

The nucleus of the band had remained the same: Jimmy Destri, Chris Stein, Debbie Harry, and me. It was all done on a very low-tech basis. We were in a basement in

Drum World
Pittsburgh
"the name says it all"

1-800-335-3445
name brands at discounted prices
www.drumworld.com

The MD Library
The Best In Educational Materials For Drummers!

With *MD Classic Tracks*, drummer/author/educator Joe Bergamini has put together an impressive collection of never-before-seen transcriptions. This work features some of the best-loved performances by a few of the greatest drummers ever to pick up sticks. Also included with the note-perfect transcriptions are rare photos and revealing, in-depth descriptions of the drummers and their playing.

$12.95 plus S & H

***MD Classic Tracks* gives an inside look at some of the true legends of the instrument. Included in the book are:**

John Bonham: Led Zeppelin's "Out On The Tiles"
Keith Moon: The Who's "The Real Me"
Phil Collins: Genesis's "Dance On A Volcano"
Steve Gadd: Paul Simon's "Late In The Evening"
Stewart Copeland: The Police's "Driven To Tears"
Simon Phillips: Jeff Beck's "Space Boogie"
Neil Peart: Rush's "The Camera Eye"
Jeff Porcaro: Toto's "Rosanna"
Terry Bozzio: Jeff Beck's "Sling Shot"
Vinnie Colaiuta: "I'm Tweeked" (from his self-titled solo album)
Mike Portnoy: Dream Theater's "6:00"
Steve Smith: Journey's "One More"
Carter Beauford: The Dave Matthews Band's "Tripping Billies"

To Order Call Toll-Free: (800) 637-2852
Or Order Online At www.moderndrummer.com

Clem Burke

For four decades of amazing drumming, great music and loyal support of Premier..we thank you! Very best wishes from all your friends at Premier Percussion.

Premier

premier-percussion.com

Clem Burke

the Bowery—really grungy, vintage gear, just banging out songs, similar to how we did it at the beginning. It became apparent that there was still a chemistry there. Everyone seemed open to everyone else's ideas.

Nancy Sinatra:
California Girl (2002)

Nancy came to a Blondie show, and I was introduced to her. She was doing this record called *California Girl*, which is a compilation of tunes from the '60s to the present, and we recorded some new tracks for that. The band is interesting because it includes Don Randi. He was one of the top session musicians of the '60s and '70s, and he runs the famous Baked Potato club. The bass player was an educator at Guitar Institute. And on the other end of the spectrum we have my friend Gilby Clarke from Guns N' Roses. It's an interesting balance of people.

Nancy's got that hometown feeling about her, even though she grew up, obviously, in a different world. But her roots are definitely planted in New Jersey. I think she's a great singer, and she knows what she's doing. It's also very musically educational, because of the people I'm working with, and because I'm using all these original Hal Blaine charts. There's just this heritage to the songs—all the great people who played on them, from Tommy Tedesco to Billy Strange.

The Romantics: 61/49 (2003)

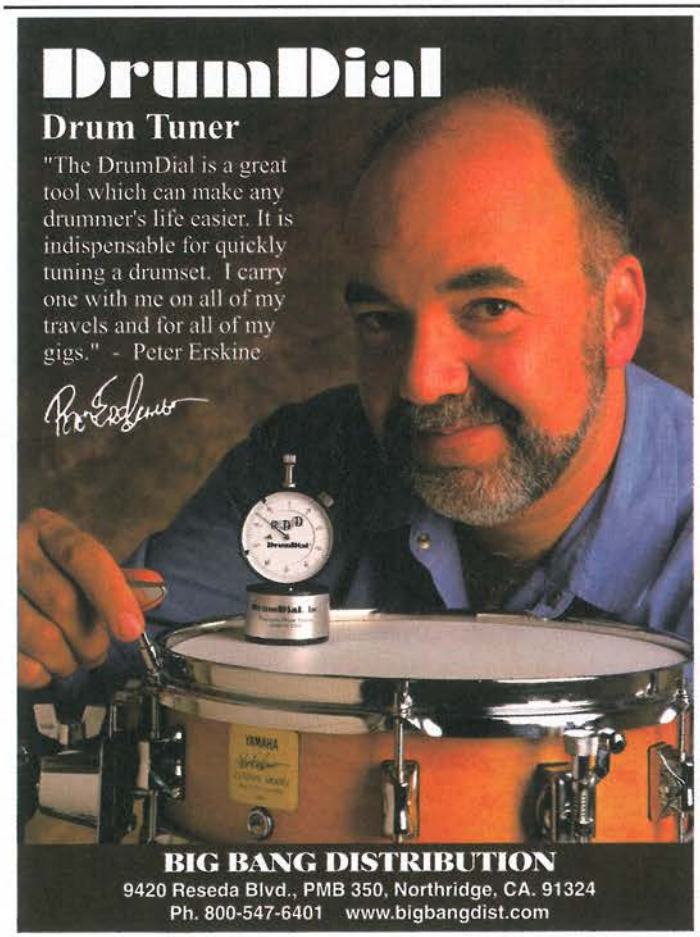
I play on some of the songs, and Johnny Badanjek of Mitch Ryder & The Detroit Wheels plays on some of it. When Blondie got back together, though, The Romantics got back their original drummer, Jimmy Marinos, and he plays on most of the record. It's a really good record that's been a long time coming.

Working with The Romantics has been great. It's been a mainstay for me for quite some time now, and it's been wonderful to play that kind of roots music. That's the foundation of my whole musical being: The Kinks, The Pretty Things, and the whole British invasion, and the Detroit scene, like Iggy and The MC5. Detroit is a great place, and The Romantics are part of that musical heritage—from Motown to The White Stripes.

Blondie:
The Curse Of Blondie (2004)

Of course, soon after making *No Exit*, everything got back to normal with Blondie and all the BS started again, which is the reason why we haven't made a record in four years. That's why the new record is called *The Curse Of Blondie*. The album was begun before 9/11, and a lot of crazy stuff has happened in the world and in the Blondie camp since then. The record company we were with went out of business, we had to find a new distributor.... The first single is called "Good Boys," and we've done a Fellini-esque video for it.

The record is as eclectic as ever. There's a great song called "End To End," which is kind of like "Call Me" revisited. There's some programming involved on the record too, and Debbie is singing better than ever. Blondie fans are definitely going to enjoy this record. Unfortunately, my favorite drum track was taken off it. [laughs]



samash.com®

THE LARGEST SELECTION OF BRAND NAME GEAR AT THE NATION'S LOWEST PRICES!

TAMA
Pearl
MAPEX
pdp
SABIAN
Zildjian
YAMAHA DRUMS
Groove Percussion
PAISTE
Ardiente by Latin Percussion
LP ARBITER
VIC FIRTH
Gibraltar
REMO
EVANS drumheads
Roland

YAMAHA Stage Custom Sopranino Snare Drums
The 8-ply shells of the SDD1050 & SDD1250 snares are made of Birch and Philippine Mahogany!
10" & 12" Sizes
YSSD1050% • YSSD1250% • List: $160.00

From $79.99

NEW!

YAMAHA

$999.99

YAMAHA DTXPRESS III Electronic Drum Set
With an emphasis on improved sound, natural feel and user-friendliness, Yamaha Drums introduces the DTXPRESSIII
YDXPIIIXX • List: $1295.00

STEVE GADD K-CUSTOM SESSION CYMBALS IN STOCK!

Zildjian

NEW!

Roland

NEW!

$895.99

Roland V-Compact Electronic Drum Set
The V-Compact Series TD-3S is the fastest and most affordable way to get into a real V-Drums set!
RTD3SXXXX • List: $1095.00

We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES/60 DAYS

SAME DAY SHIPPING AVAILABLE! (ON MOST ORDERS)

APPLY TODAY!

Sam Ash PLAY AS YOU PAY

RED HOT DEAL!
NO PAYMENTS! NO INTEREST! FOR 12 MONTHS! ON ANY ON-LINE PURCHASE!*

want a FREE catalog?
Call 1-800-4-SAMASH or log on to www.samash.com

ORDER 24 HOURS 7 DAYS A WEEK!

1·800·4·SAMASH • www.samash.com

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310, or review your cardholder agreement for information.If balance on these purchases is paid in full before the expiration of the 12 month promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge $1.00. Offer expires 4/30/2004. Sam Ash is not responsible for any typographical errors or incorrect images.

To receive a **FREE** Catalog subscription, please fill out this coupon and mail to:
Samash.com • 7726 Cheri Ct. • Tampa, FL 33634

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
EMAIL ADDRESS _____

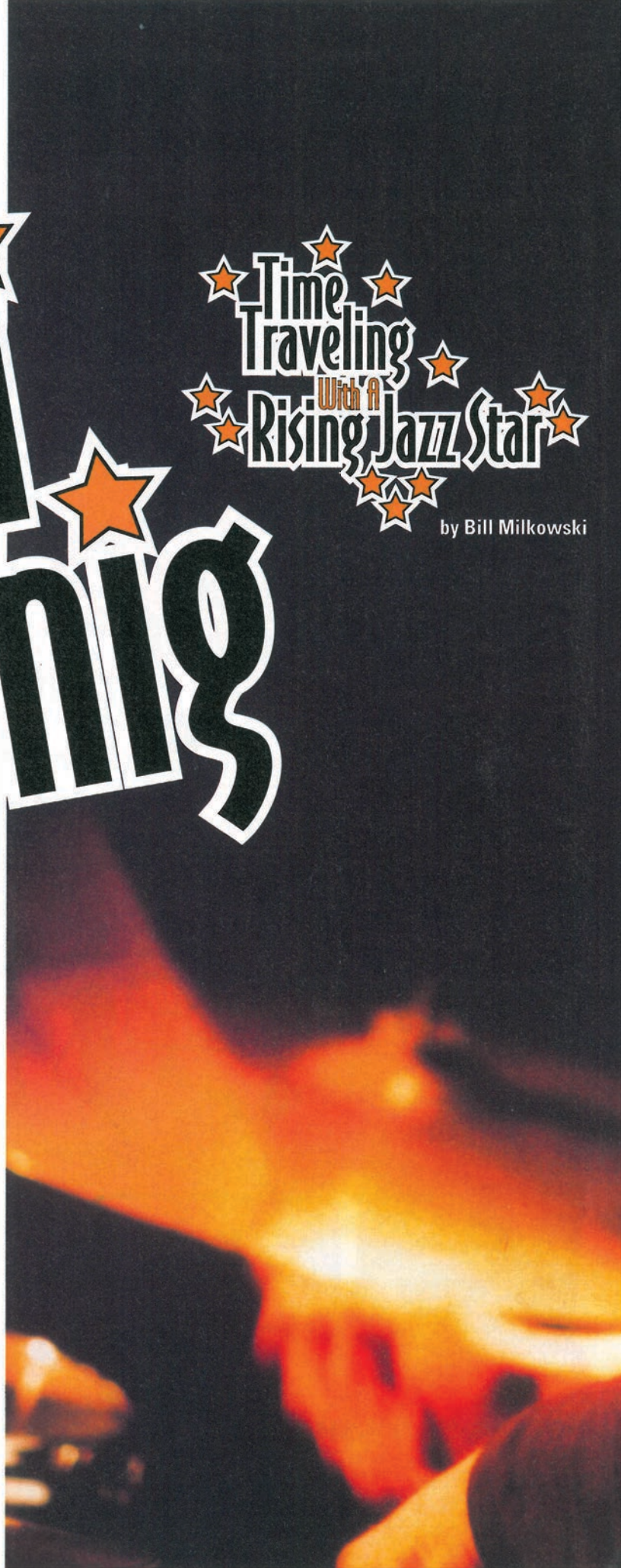
Let us know what you're interested in, pick one or more!
○ Guitar/Bass ○ Keyboards ○ Recording ○ Software ○ DJ
○ Live Sound ○ Drums ○ Percussion ○ Brass/Woodwinds

Mention Code MDFP5 When Ordering!

Ari Hoenig

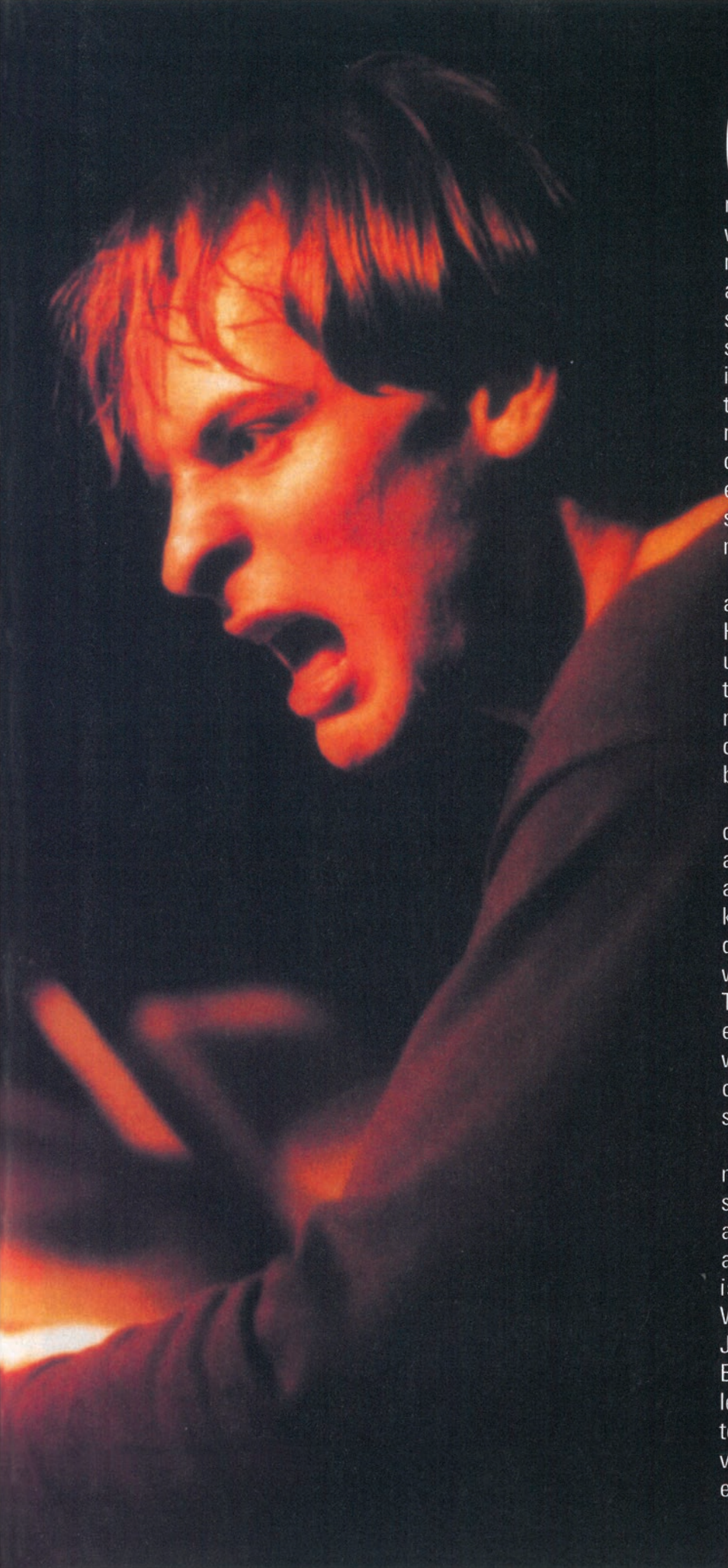
Time Traveling With A Rising Jazz Star

by Bill Milkowski



Gigs

Joshua Redman
Kenny Werner
Wayne Krantz
Jean-Michel Pilc
Seamus Blake
Dave Kikoski



On the bandstand in any setting, drummer Ari Hoenig is a study of intense focus and deep listening. He's a remarkably inventive, swinging drummer, with a playful penchant for metric modulation and subdivision. You can almost hear his brain whirring as he dissects another rhythm, bringing his laser-sharp skills to bear on cutting up beats in endlessly hip variations. And while the sheer math involved in the process may seem daunting, Hoenig reacts so quickly, so intuitively, that he flows effortlessly with the music, making it seem all so organic and strictly in the moment.

Closing his eyes while flashing an agony-ecstasy grimace behind the kit, Hoenig creates the illusion of speeding up or slowing down tempos while maintaining a steady swinging pulse underneath. It's a neat rhythmic trick, the drumming equivalent of juggling three balls, then four, then five.

Hoenig's gifts—an infinite capacity to drive a band with his own kinetic pulse and slick, precision fills...improvising and interacting fearlessly on the kit...seamlessly shifting gears on a dime—are prized among bandleaders who put a premium on improvisation. This is why Hoenig finds himself in the enviable position of being one of the workingest drummers around, a hot commodity in the most competitive jazz scene on earth.

On any given night, the Philadelphia native and Brooklyn resident might be seen plying his highly developed skills in any number of bands. Currently Hoenig alternates between gigs with saxophonist Joshua Redman, pianist Kenny Werner, guitarist Wayne Krantz, pianist Jean-Michel Pilc, saxophonist Seamus Blake, and pianist Dave Kikoski. He also leads his own quartet. And in each context, he's positively *killing*—always elevating the proceedings with boundless energy, total empathy, and daring ideas.

A product of the Philly club scene, Hoenig made a leap in development while attending North Texas State from 1992 to 1995. There he gigged and recorded with the school's famed One O'Clock Lab Band and also began to experiment with playing melodies on the kit. He has since honed this concept to a high art on two startling self-produced solo drum recordings, 1999's *Time Travels* and 2003's *The Life Of A Day.* Both are available through his Web site, www.arihoenig.com.

Transferring to New Jersey's William Paterson College, where he studied with The Village Vanguard Orchestra's resident drummer, John Riley, gave Hoenig proximity to make the eventual leap to New York, which he did during the summer of 1996. Soon after arriving in town, he connected with mandolinist Jamie Masefield of The Jazz Mandolin Project. Hoenig put in three years with the JMP. During that time the group toured relentlessly on the jam-band circuit and recorded 2000's *Xenoblast* (Blue Note) and the self-produced follow-up, *After Dinner Jams.*

Another important and early connection after moving to New York was the French pianist Jean-Michel Pilc, a gifted pyrotechnician who also shared Hoenig's love of metric modulation, risk-taking, and playful sense of spontaneous combustion on the bandstand. As a member of Pilc's dynamic trio (along with the French bass virtuoso Francois Moutin), Hoenig has made four highly acclaimed records, including 2002's collection of radically rearranged jazz staples, *Welcome Home*, and 2003's ambitious offering of Pilc originals, *Cardinal Points*, both on the Dreyfus Jazz label. (For some of Ari's best playing in this acrobatic piano trio, check out "Ari's Mode" and the title track from *Cardinal Points,* along with their playfully irreverent renditions of Miles Davis's "So What," Duke Ellington's "I Got It Bad And That Ain't Good" and "Solitude," John Coltrane's "Giant Steps," Thelonious Monk's "Rhythm-A-Ning," and the jazz standard "Stella By Starlight" from *Welcome Home.*)

Hoenig has simultaneously been a fixture in Kenny Werner's empathetic piano trio with bassist Johannes Weidenmueller, appearing on 2000's *Beauty Secrets* (RCA Victor), 2001's *Form And Fantasy*, and 2002's aptly titled *Beat Degeneration* (Sunnyside). (For some excellent examples of Ari's playing in that piano trio, check out "Nardis," "Amonkst," and "Time Remembered" from *Form And Fantasy,* as well as "Trio Imitation," "Yump," and the title track from *Beat Degeneration.*)

While more recent gigs with guitarist Wayne Krantz and saxophonist Joshua Redman may be hard-hitting and tending toward the groove-oriented side, Ari's playing in that context is no less creative, challenging, and interactive than in his acoustic piano-trio settings. Leading his own band (with Pilc on piano, Matt Penman on bass, and Jacques Schwarz-Bart on tenor sax) has also allowed the drummer to develop his compositional chops. His first recording as a leader with this highly charged quartet, *The Painter* (Smalls Records), features a number of Ari originals that reveal a mature sense of harmony and compositional integrity as well as a deft touch with brushes and sticks. This live recording of a recent gig at the Fat Cat, located in the heart of New York's West Village, also includes oblique extrapolations on Thelonious Monk's "I Mean You" and George Gershwin's "Summertime," both highlighted by Ari's show-stopping melodic drum solos.

An open-minded multi-instrumentalist, Hoenig composes at his home in the Greenpoint section of Brooklyn on piano and even moonlights as a synth player on a regular Monday night hip-hop gig in the East Village. We spoke to the drummer-composer just a couple of hours prior to a rehearsal with Joshua Redman's Elastic Band in preparation for a gig later that evening at the Fat Cat.

Al Pereira

Missed Out On Any Of MD's First Twenty-Five Years? Now You Can Have It All With...

MODERN DRUMMER's 25-YEAR DIGITAL ARCHIVE!

Free Demo now available at www.modemdrummer.com

Tired of weeding

through tons of back issues to find an interview with your favorite drummer, a great transcription, or a valuable lesson?

NOW YOU CAN HAVE IT ALL RIGHT AT YOUR FINGERTIPS!

- Hundreds of enlightenining **interviews** with the greats of drumming.
- A world of practical **advice** in every article ever published in *MD*'s roster of **over 35 departments.**
- Tons of **beats, exercises, drum solos,** and **charts.**
- Thousands of **book and record reviews.**
- Complete **product coverage** as it appeared in every issue from January '77 to December '01!

THE MD DIGITAL ARCHIVE contains an astounding **265 jam-packed** issues. That's over 35,000 pages of easy-to-access information on one handy, **8-CD-Rom Set** or one **computer DVD.**

Here are just a few of the great features

- **Full Archive Search**
- **Download Updated Index Via Internet**
- **Custom Graphical User Interface**
- **Zoom And Pan**
- **Annotation Support**
- **Preview Issue Cover Thumbnails**
- **Bookmark Support**
- **Single Or Multiple Page Viewing**

All 265 Issues for ONLY $199.97

Here's What Just A Few Readers Have Already Said...

"My wife blessed me with a copy of the Archive for Christmas. I've been enjoying revisiting articles that I haven't seen in years. Congratulations on what will be the reference standard for drum and percussion research for years to come."

Ben B.
Humelstown, PA

"My compliments on the MD Digital Archive. I'm very impressed with how easy and intuitive the software navigates around the archive. An excellent product—and considering the tons of useful and relevant information, a bargain!"

Peter O.
Manassas, VA

Phone in your order at (973) 239-4140
or Click On to www.moderndrummer.com

Please use Key Code TAKITB when ordering

Optimal Computer System requirements: Operating System: Windows 95, Windows 98, Windows ME, Windows NT 4, Windows 2000, Windows XP. Processor: 500Mhz (800Mhz recommended) Memory: 128 MB (256 MB recommended). Free Disk Space: 200 MB. Video Card: SVGA (800x600) with 65,000 colors or better. Audio: Windows-compatible sound card with speakers (to hear sounds). Internet Connection: 56 kbps or better (for update feature and bookmark email feature). Printer: Windows-compatible printer (for printing articles). CD-ROM Drive: Required for CD-based distribution. DVD-ROM Drive: Required for DVD-based distribution.

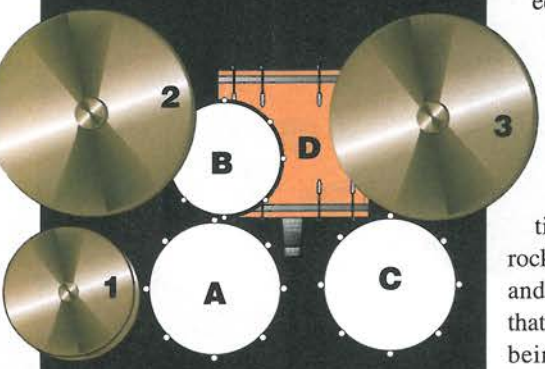
Developed by Intuitech marketing

Ari's Kit

Drums: various
A. 5x14 Ayotte wood snare
B. 8x12 Yamaha Maple Custom tom
C. 14x14 Yamaha Maple Custom floor tom
D. 16x16 Ludwig bass drum (converted floor tom)

Cymbals: Zildjian
1. 14" hi-hats (old As)
2. 22" K Custom Left Side ride
3. 22" ride (older Canadian A)

Hardware: Pearl bass drum pedal (tight spring tension)
Heads: Remo coated Ambassadors on everything (no muffling)
Sticks: Ayotte Londoner model (maple)



MD: You were immersed in classical piano training as a child. How did you switch to drums and become interested in jazz?

Ari: I started with classical piano when I was eight and did that for maybe five or six years. But I didn't really enjoy it. I would try to learn everything by ear instead of by reading it. I guess the lessons were too stringent for me, especially at that young age.

So I ended up quitting piano, and when I was twelve my parents let me choose my own instrument. So I chose to play the drums. Rhythm was something that attracted me. As a little kid I was always banging on things. I have a picture of myself when I was three or four playing a little conga drum, which I still have. Anyway, when I was thirteen, I was basically figuring out how to play with the sticks, just getting started. I was listening to a lot of rock 'n' roll and Top-40 stuff on the radio, and then at some point I began realizing that I could duplicate the grooves that were being played on the radio, which was a cool revelation. Then just before high school, I began attending a youth music program at the Clef Club, where I began learning jazz standards and playing with other kids my age. That really got me interested in playing jazz.

MD: You never pursued a rock direction as a drummer?

Ari: I did, at the same time. I was in rock bands in Philly. In fact, the first time I was ever in a studio was for a heavy metal recording when I was sixteen or seventeen—I used a double bass drum pedal and the whole thing. The band was called Shades Of Night. The guy who played guitar and bass, Brendan McClannahan, was a childhood friend of mine. We wrote a bunch of tunes and went in the studio and did this recording. I still listen to it sometimes. I still like it too. And then shortly after that I made a jazz recording.

MD: You went to North Texas State from '92 to '95. What was that experience like for you?

Ari: It was excellent. I learned a lot there. I realized that what I really needed to do at that point was listen to a whole bunch of different music and immerse myself in it, as well as play along to it. And I did that to

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
$10.00 US Funds

—Specify Size—

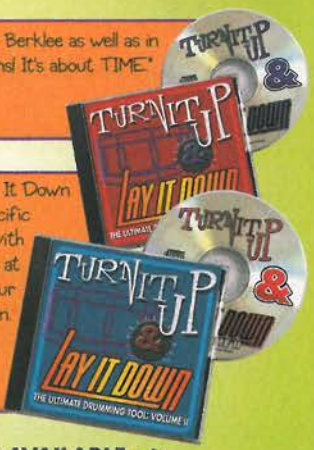
"We will beat any advertised price"

ATLANTA PRO PERCUSSION, INC.
2520 Spring Rd., Suite E, Smyrna, GA 30080
(770)IDO-DRUM • (770)436-3786 • (800)USA-DRUM
Call or write for our *FREE* DISCOUNT FLYER
www.atlantapropercussion.com

TURN IT UP & LAY IT DOWN
A Berklee College of Music reccommended play along CD for Drummers and percussionists of all skill levels. The Series

"I use it in my private lessons here at Berklee as well as in an array of other classes. Congratulations! It's about TIME."
-Kenwood Dennard,
Berklee College of Music.

"I've been using your Turn It Up & Lay It Down CD with my students at Seattle Pacific University. They love it! It beats playing with a metronome and they can be creative at the same time. Thank you for your contribution to percussion education. Keep up the good work!
-Dan Adams,
Director of Percussion Studies



Vol. I & II NOW AVAILABLE at:
www.moderndrummer.com
& fine retailers worldwide.

DrumFun.com
Seriously... just for the Fun of it!
Dealer Inquiries - Rhythm Tech: 800.726.2279

THE MODERN DRUMMER FESTIVAL WEEKEND 2003 DVD

THE BEST SEAT IN THE HOUSE

SATURDAY • Disc One

Mike Portnoy
YMC/Dream Theater

Steve Smith
Vital Information

Matt Wilson
Matt Wilson Quartet

Nathaniel Townsley
Nathaniel Townsley Trio

SUNDAY • Disc Two

Shawn Pelton
House Of Diablo

Airto Moreira

Antonio Sanchez

Nick D'Virgilio

Don't worry if you didn't have a ticket to Modern Drummer's Festival Weekend 2003, because now, with the release of this new 2-disc DVD, your living room sofa has become the best seat in the house! Produced by Hudson Music's award-winning production team, the discs contain almost six hours of performances, interviews, and bonus features in crystal-clear digital audio and video, with easy-to-navigate menus and chapter selection. Featured are special appearances by eight of today's most popular drum artists, as well as Mike Orris, Jr. and Louis Santiago, Jr.—the rising stars of the Undiscovered Drummer Contest—plus show-stoppers The Drumbassadors and Hip Pickles. Bonus Features include Mike Portnoy rehearsal footage, stick tricks with Steve Smith and The Drumbassadors, and an exclusive Photo Gallery. Pick up a copy at your favorite drum shop, or go online at www.moderndrummer.com to order your copy today!

The Modern Drummer Festival Weekend 2003 was presented through the support of these fine drum and percussion companies:

AQUARIAN DRUMHEADS · AUDIX · dw DRUMS · EVANS DRUMHEADS · Gibraltar · GMS DRUMS · LP · MAPEX · MEINL · PAISTE · pro-mark · REGAL TIP · REMO · RMV · SABIAN · SHURE · SONOR · TAMA · VATER · VIC FIRTH · YAMAHA · Zildjian · Zildjian Cymbals

Order online at www.moderndrummer.com
phone orders: (973) 239-4140
fax orders: (973) 239-7139
9:00AM - 5:00PM (EST) • Monday - Friday

Make checks payable & mail to:
Modern Drummer Publications
Attn. MD Festival 2003 DVD
12 Old Bridge Road • Cedar Grove, NJ 07009-1288
All checks or money orders payable in US funds only (no cash). No C.O.D. Shipping available to street address only. No PO Box deliveries. Please allow 10-14 days for delivery.

MODERN DRUMMER FESTIVAL 2003 DVD

Qty.	Item	Price	Total
	Festival Highlights DVD	**$49.95**	
	Subtotal		
	for NJ shipments, add 6% state/local tax		
	Merchandise Subtotal		
	Shipping & Handling	**$11.00**	
	Grand Total		

❑ Check ❑ Money Order ❑ Visa ❑ MasterCard

Name (please print)
Address
City State Zip
Phone Email
Credit Card No.
Name on Card Exp. Date

Ari Hoenig

Hoenig's Hits

Recommended Recordings

Artist	Album
Ari Hoenig	The Life Of A Day
Ari Hoenig	Time Travels
Jean-Michel Pilc	Welcome Home
Jean-Michel Pilc	Live At Sweet Basil
Kenny Werner	Form And Fantasy
James Hurt	Dark Grooves—Mystical Rhythms
Jacques Schwarz-Bart	Immersion

Favorites

Artist	Album	Drummer
Andrew Hill	Point Of Departure	Tony Williams
Wynton Marsalis	Live At Blues Alley	Jeff "Tain" Watts
Miles Davis	Water Babies	Tony Williams
Miles Davis	Plugged Nickel box set	Tony Williams
Keith Jarrett	Belonging	Jon Christensen
Keith Jarrett	Still Live	Jack DeJohnette
The Roots	Do You Want More?	Ahmir Thompson
Wayne Krantz	Your Basic Live	Keith Carlock
John Coltrane	A Love Supreme	Elvin Jones
John Coltrane	Live In Seattle	Elvin Jones
Meshuggah	Chaosphere	Tomas Haake
Joshua Redman	Live At The Village Vanguard	Brian Blade

Plus anything with Earl Harvin, Ralph Peterson, or Jim White.

everything from Tower Of Power to Oscar Peterson to Thelonious Monk records. I just went through all the stuff that people told me to check out that I hadn't really gotten into up to that point. In everything I found something that improved my playing, something that I could take mental or physical notes from.

I would play along to these records over and over, maybe playing along to the same record every day for a week. I learned so much from doing that. It was a process of really getting to know how music works and how interaction works in all kinds of different settings—jazz, R&B, funk, and any kind of music I wanted to play.

The result of that was, when I would do a session, I'd have all of these different ideas to draw from. Depending on what the other guys were playing, I could somehow relate it in my head to other things and easily find something that complemented it. Of course, this is all in a subconscious way. It's not what I'm actually thinking when I'm playing.

MD: At North Texas State you played and recorded with The One O'Clock Lab Band, and you also gigged around Denton. Then after three years you decided to go to William Paterson College in New Jersey. Why?

Ari: I transferred because I wanted to move to New York. And I also wanted to study with John Riley, who has a really good reputation. But more than actually studying with John was the idea of moving to the New York area. I knew that's what I had to do at some point. I ended up going to Paterson for a semester before dropping most of my academic classes, which were just pointless. I kept some ensembles and stayed up there at Paterson for a while, but then I moved to the city a year later. I had already been doing a lot of gigs in Philly when I would go home from school on breaks. And that helped me build confidence to finally make the move to New York.

MD: What kind of gigs did you play in Philly?

Ari: All the clubs—jazz gigs and rock gigs. I played with [organist] Shirley Scott when I was in college. We'd play every Monday night for a while at this place called The Blue Note, and she took me on tour sometimes. I also played with [pianist] Orrin Evans. We played together when I was in high school. We always had a trio. Jimmy Bruno, who's a great guitar player from Philly, is also someone I played with during high school. Playing with him was really exciting.

MD: You mentioned that it was at North Texas State that you started experimenting with playing melody on the kit.

Ari: Yeah, I first got the idea from a drummer named Earl Harvin, a guy down there who I used to listen to a lot. He had gone to North Texas State, but he was out of school at that point and was playing on the Dallas scene. He was just someone I really loved to see play—a very melodic and musical drummer. He didn't necessarily do a lot of exact pitches the way I'm doing them now, but I got the idea to begin experimenting with that concept from watching him.

Earl would deal with pitch relation, less so with exact pitches. But he would convey the same point. And from watching him I realized that if you tune your drums a certain way you can actually have real pitches and play tunes. Around the same time I was studying with Ed Soph, who was having his students play Charlie Parker tunes from the *Omni* book. That gave me the idea: "Why don't I try to play the exact pitches of this Parker tune?" And Ed was wide open to it: "Great idea. Go for it!"

Right around that time I had to play a student recital, and we played the Bird tune "Confirmation." That's when I decided to learn the exact pitches of the head. It's a hard tune to learn, especially on a kit with just two toms. But I worked it out and ended up starting off the tune at this recital by playing the melody on the drums. So "Confirmation" was kind of the ass-kicker for this whole melodic approach to the kit that I developed.

I worked out a system of notating how to go about it, how many notes you can get out of each drum, and so forth. I never really worked out a definite tuning pattern, because it can differ for different tunes. And it's a very intuitive process anyway. I don't even think about it most of the time, I just have a good relative pitch so I kind of know

where things are at and how much pressure to apply to the heads.

MD: You've developed this melodic approach to an incredibly high level with your two solo drum records.

Ari: Well, the first one, *Time Travels*, was pretty much improvised in the studio. I was touring with The Jazz Mandolin Project at the time, and they said that I could bring a CD on the road to sell at gigs, but they didn't want competition from another band CD. So I decided to go into a studio and improvise a solo drum project based on some of these tunes that I had worked out. So it wasn't a planned thing at all. On the second record, *The Life Of A Day*, I decided to make it more produced. I had a little more time to experiment with vocals and effects on some of the tunes, which was kind of for my own fun and education.

MD: And you do this melodic playing on the kit in live situations?

Ari: Sure. Some of the stuff is worked out ahead of time, but mostly it's improvised. And sometimes I'll go out on a limb and not know where the pitches are, and I'll just totally fall on my ass [laughs], which is fine. That does happen once in a while, because I play a lot of rental drumsets when I'm out on tour. So often I'll just tap the drums to know where they're at pitch-wise before I go into a solo. It's almost like being a timpani player in an orchestra.

MD: Do you play the same basic kit in both band and solo drum situations? Or do you augment your regular kit for the solo thing with a piccolo snare or other-pitched drums?

Ari: Never. I'm kind of a purist when it comes to that. I could get ten toms together and have each one tuned to a different pitch and play melodies that way, but to me there just doesn't seem to be much of a point to that. The creative part comes from limiting yourself to a few pieces of gear. Plus, living in New York, you want to carry as little as possible to a gig. It's almost hipper to bring less. The smaller the set the better.

"In order to get past technique, you need to have a firm knowledge of it."

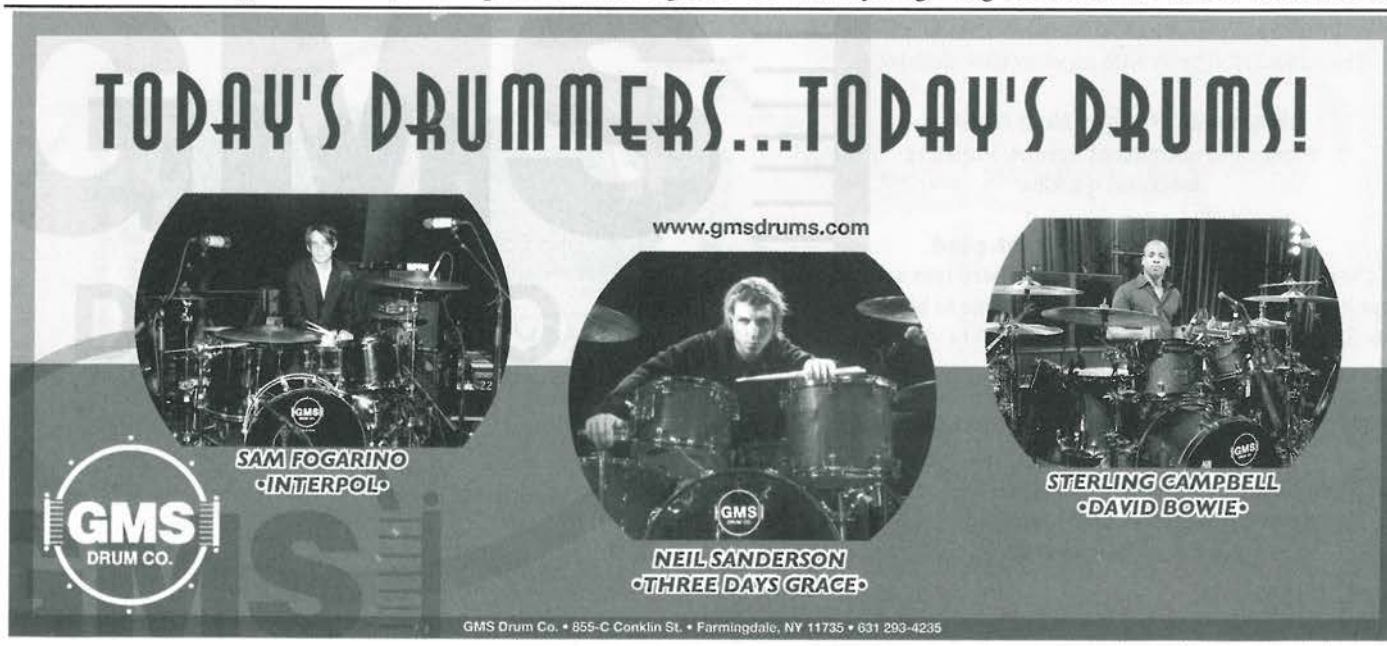
Al Pereira

I used to play gigs without a hi-hat. My left knee was in really bad shape at one time, and I physically couldn't play the hi-hat. So I would do gigs with a ride cymbal, a snare drum, and a bass drum—and sometimes even *without* a bass drum—and I just loved it. It almost made me play better somehow. I would feel as if the music would be swinging harder that way, where I'd be able to concentrate on the ride. That's really what propels the music—snare and ride. The hi-hat can propel the music too, but it can also be a crutch to fall back on. So discarding it for a time really helped me with my right hand and to be able to pinpoint the groove.

That's something I tell my students to do: Sit down at the drums and compose a piece of music right off the bat, anything you want, but only using one instrument. In other words, use just a cymbal, a drum, or a hi-hat, and come up with all the sounds you can think of. Then get out of that and do whatever you want to rhythmically and form-wise. You can create everything with just one or two sounds if you want to. That's when the most creative stuff happens. I played a gig once where I forgot to bring a snare drum—but I ended up loving that gig!

MD: Looking back on your development as a player, what things came naturally for you and what things did you have to work hard on?

Ari: When I was in high school, I was kind of at the mercy of my teachers. One of my teachers at the time, Carl Mottola, had me doing a lot of technique and reading exercises. He was in control of my



development. I was sixteen years old and he was saying, "This is what you should do," and so I did that. It wasn't about being creative or coming up with any of your own stuff. It was strictly by-the-book training.

It wasn't until later that I started to discover things on my own—how music sounds, how deep it can be, and how deep a groove can be. That was definitely something I had to work on myself through practicing, and I still do it. I'm still very conscious of those things every time I play. I'm thinking about how it feels, I'm thinking about tempos, I'm thinking about, "Does this really feel good? Do I want to get up and dance to this? Is it that funky or is it swinging that hard?"

I remember going to sessions at North Texas State and repeating to myself over and over, "Play musically, play musically, play musically. That's the most important thing. Just go in there and play *music*." So that's something I was consciously working on all of the time. That didn't come so naturally to me at first.

The thing is, in order to get past technique, you need to have a firm knowledge of it, and that's what I was lucky enough to get from all of my lessons with Carl. By the time I went to college, I didn't have to think about technique so much. And I really haven't practiced technique since, I mean in terms of rudiments or anything like that. I don't really need to do that anymore to make the statement I want to make.

MD: How did you hook up with Jean-Michel Pilc?

Ari: I sat in with him at Small's around the end of '95, and it was memorable. He wasn't playing the gig; he was sitting in too. I felt a connection with him right away. I didn't really know who he was, but what I *did* know was that he was playing the kind of music I wanted to pursue. So I tried to get sessions with him right away, but he had another band at the time. Then about six months later, he finally hired me for his trio.

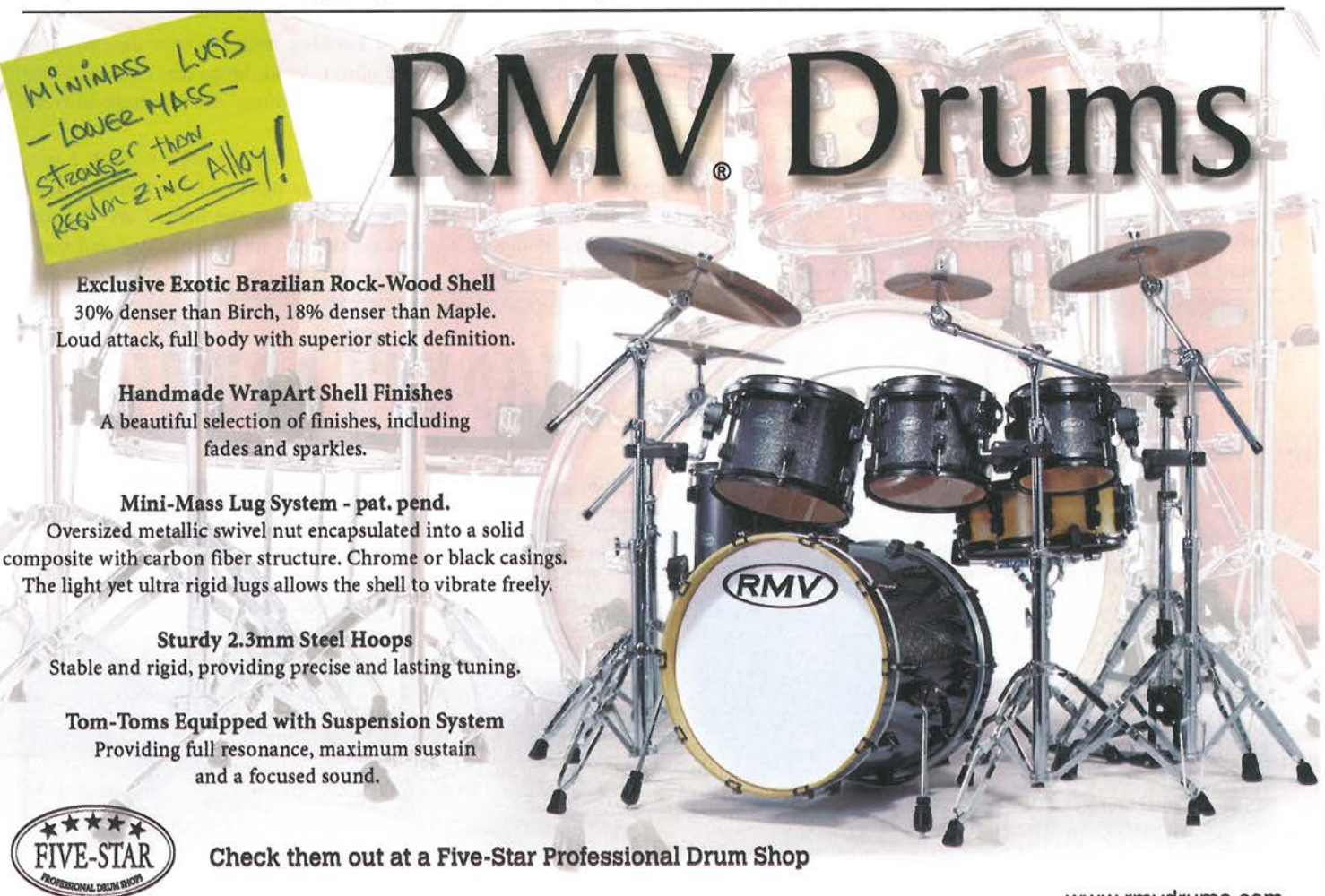
MD: Your regular gig with Wayne Krantz [on Thursday nights at the 55 Bar in New York] shows your capacity for playing backbeat as loudly as anyone, something very different from your piano trio gigs.

Ari: It's funny, I've been playing so-called straight or acoustic-style jazz about ninety-five percent of the time over the last five or six years. And suddenly I was thrown this Wayne Krantz gig, which involves a heavier approach. And now I'm also playing with Joshua Redman, which is a hard-hitting groove gig.

You can get a certain amount of emotional satisfaction from playing hard. There can be a lot of emotion. And that's something I don't get a chance to do that often with either Kenny Werner or Jean-Michel Pilc. It's a whole other thing that I get into on the bandstand with them. It's more about vibing with the other players, as opposed to playing so physically. But I love doing both, and I don't think that I'd want to stop either one at any time.

MD: Are you playing the same kit on all of your gigs?

Ari: I play a bigger bass drum with Wayne Krantz—a Yamaha 18"—but I play the same toms and snare. I'm not necessarily so specific about what kind of drums I use, just about how I set them up. Mostly, though, I play a Ludwig 16" bass drum, which is a floor tom that used to belong to Ed Blackwell. It has a deep tone with a nice ring to it. I play it with almost everyone except Wayne. I'll play an 18" bass drum with Josh, but the way I'll set it up will be with more of a thud.



MD: Does your cymbal setup change from gig to gig?

Ari: It does. Again, it changes mainly with Wayne Krantz. Generally I'll use an old Zildjian A on the right, and I'll sometimes use a Zildjian Left Side ride with rivets on the left. But with Wayne I'm using a cymbal that Zildjian recently gave me, a 20" K Constantinople High Definition ride. That's just killing for that gig. It's a louder, thicker cymbal that has more definition.

MD: Tell us about the workshops you've been doing with bassist Johannes Weidenmueller.

Ari: We've done master classes in Amsterdam, Paris, and New York, and we're planning to release a video from one of those classes. Basically, these workshops are about metric modulation, odd meters, rhythmic displacement, uneven groupings of notes, and polyrhythms. I feel that these are things that are somewhat unique in my playing. I guess I first got turned on to the concept from hearing Jeff "Tain" Watts, who was a big influence on me. Since then I've heard it in a lot of other places.

It's about dealing with short or long cycles and putting them over obvious forms, like a blues in four or rhythm changes in four or any jazz tune that you're going to play. It's about taking a note, like a quarter note for instance, and dissecting it. And it depends on how many times you want to dissect it—three times would be triplets, four times would be 16th notes, and so on.

Our version of "Stella" on *Welcome Home* is a good example of what I'm talking about, where it sounds like it kind of speeds up. That has to do with the metric modulation that we're creating on that tune—playing something in 4/4 but making it feel like it's faster and in 3/4 or slower and in 5/4, or making it feel like the time is somewhere else. In a way, it's like taking a microscope to the rhythm and picking it apart.

One of the reasons Jean-Michel Pilc and I hook up as well as we do is because we both think about music in this way. Coming up with ideas about these kinds of groupings is the easy part; internalizing them is the deeper process. It's a mathematical thing, really. It's creating an illusion through time and rhythm.

Now nearly 40 shops to serve you throughout the U.S. and Canada!

2112 Percussion ★ Raleigh, NC
919/833-0046 ★ 2112online.com

A.J.'s Pro Percussion ★ Tampa, FL
813/353-1829 ★ ajpropercussion.com

Atlanta Pro Percussion ★ Atlanta, GA
5770/436-3786 ★ atlantapropercussion.com

Bentley's Drum Shop ★ Fresno, CA
559/222-5011 ★ bentleysdrum.com

Birmingham Percussion ★ Birmingham, AL
205/823-9911 ★ birminghampercussion.com

Buffalo Drum Outlet ★ Buffalo, NY
716/897-0950 ★ buffalodrumoutlet.com

Cadence Drums ★ Rochester, NY
585/247-8690 ★ cadencedrums.com

Colorado Drum & Percussion ★ Ft. Collins, CO
970/416-0362 ★ coloradodrum.com

Columbus Percussion ★ Columbus, OH
614/885-7372 ★ columbuspercussion.com

Dale's Drum Shop ★ Harrisburg, PA
717/652-2466 ★ dalesdrumshop.com

Donn Bennett Drum Studio ★ Bellevue, WA
425/747-61451 ★ bennettdrums.com

Drum Center ★ Indianapolis, IN
317/594-8989 ★ drumcenter.com

Drum Center ★ Lexington, KY
859/276-1827 ★ drumcenterlex@aol.com

Drum Circuit ★ San Luis Obispo, CA
805/543-0338 ★ drumcircuit.com

Drum Headquarters ★ St. Louis, MO
314/644-0235 ★ drumheadquarters.com

Drum Headquarters ★ St. Peters, MO
636/928-0235 ★ drumheadquarters.com

The Drum Shop ★ Portland, ME
207/874-6630 ★ drumsforless.com

Drum World ★ Pittsburgh, PA
412/343-2600 ★ drumworld.com

Drum World ★ McKees Rocks, PA
412/771-4060 ★ drumworld.com

Drums 'n' Moore ★ Monona, WI
608/222-3786 ★ drums-n-moore.com

Dynamic Percussion ★ Manchester, CT
860/647-8887 ★ dynamicpercussion.com

Ellis Drum Shop ★ St Paul, MN
651/603-0848 ★ ellisdrumshop.com

Explorers Percussion ★ Kansas City, MO
816/361-1195 ★ explorersdrums.com

Fork's Drum Closet ★ Nashville, TN
615/383-8343 ★ forksdrumcloset.com

Ray Fransen's Drum Center ★ Kenner, LA
504/466-8484 ★ rayfransensdrumcenter.com

Jersey Drums & Percussion ★ Edison, NJ
732/985-9099 ★ jerseydrums.com

Jersey Drums & Percussion ★ Bricktown, NJ
732/451-0888 ★ jerseydrums.com

Lemmon Percussion ★ San Jose, CA
408/286-9150 ★ lemmonpercussion.com

Long Island Drum Center ★ Plainview, NY
516/694-5432 ★ lidrum.com

Memphis Drum Shop ★ Memphis, TN
901/276-2328 ★ memphisdrumshop.com

Midwest Percussion ★ Chicago Ridge, IL
708/499-9520 ★ midwestpercussion.com

Percussion Center ★ Houston, TX
713/468-9100 ★ percussiononline.com

Resurrection Drums ★ Hallandale, FL
954/457-9020 ★ rezdrums.com

Resurrection Drums ★ Miami, FL
305/559-6719 ★ rezdrums.com

Rupp's Drums ★ Denver, CO
303/756-5777 ★ ruppsdrums.com

Tommy's Drum Shop ★ Austin, TX
512/444-3786 ★ tommysdrumshop.com

West Coast Drum Center ★ Santa Ana, CA
714/545-2345 ★ westcoastdrum.com

Zampino's Drum Shop ★ North Canton, OH
330/499-1198 ★ zampinos.com

Just Drums ★ Toronto, ONT ★ Canada
416/226-1211 ★ justdrums.com

The Five-Star Mission

As North America's leading independent drum shops, the owner-members of the Five-Star network are dedicated to providing:

★ *Well-trained and knowledgeable staff.*
★ *Top quality goods and services at competitive prices.*
★ *Instrument repair and maintenance.*
★ *Artist and tour support.*
★ *In-store lessons, workshops and clinics.*

www.fivestardrumshops.com
Check-out our exclusive products and promotions!

FIVE-STAR® DRUMSHOPS

All That Glitters...
GMS CL Series Silver Sparkle Set

GMS has added a silver sparkle lacquer finish set to their CL Series, which was redesigned in 2003. The updated CL Series features 7-ply, 100% rock maple shells (equal in thickness to the company's Grand Master Series 8-ply shells) with precision-cut 45° bearing edges and no resonance-killing reinforcement hoops. The drums also feature low-mass, small-footprint CL lugs and suspension tom mounts.

(631) 293-4235, www.gmsdrums.com.

A New Listening Experience
Ultrasone HFI-550 And HFI-650 Headphones

According to the makers, Ultrasone headphones directly address the physiology of the ear. The company's S-Logic technology utilizes decentralized transducer positioning to reflect sound off the listeners' outer ear, creating a natural, three-dimensional sensation without the use of processing. Standard headphones create the impression of a stereo image within the listeners' head. Ultrasone's S-Logic produces a stereophonic surround-sound field that is perceived to be broad, detached, and located in front of the listener, outside his or her head.

Since Ultrasone headphone transducers are not aimed directly at the auditory canal, listeners perceive the same volume with 40% lower sound pressure levels at the eardrum. This significantly reduces the risk of hearing damage. The company's PROline (ultra-low emission) technology also offers a reduction in electromagnetic field emissions (radiation) of up to 98%.

The HFI-650 is a closed-back headphone that's foldable for compact storage and one-ear listening. It contains a highly accurate dynamic transducer, with a frequency response of 10 Hz – 25 kHz, impedance of 75 ohms, and sensitivity rated at 94 dB. It's available with a coiled or straight 3-meter cable and a carry bag at $249 for the standard version. The PROline (ultra-reduced emissions) version is priced at $299.

The HFI-550 is a foldable, closed-back headphone said to offer "tight powerful bass, precise and detailed instrument placement, extreme isolation, and an impressive power spectrum." Like the HFI-650, the HFI-550 is a circum-aural headphone, but it has a more rugged transducer with a lower impedance (32 ohms) and improved sensitivity (SPL 103 dB). Frequency response is 10 Hz – 22 kHz, and the unit comes with a choice of a straight or coiled 3-meter cable and a carry bag. The standard version lists for $189, the PROline version sells for $239.

(615) 794-4494, www.earsaudio.com.

Drummer And Commander
Vater Cyrus Bolooki Drumstick

Working with Cyrus Bolooki, drummer for New Found Glory, Vater has added the Cyrus Bolooki Commander model to its Players Series. The stick measures .590" in diameter (just under a 5B), and 16¼" in length. The gradual taper and extra length allows Cyrus to "choke up" on his grip without compromising any sense of response, balance, speed, or comfort. The barrel-style wood tip is said to produce full drum sounds and defined ride-cymbal tones. List price is $12.90 per pair.

(781) 767-1877, www.vater.com.

For Busy Little Hands
LP RhythMix X-Drum, Tambourines, And Whistles

Latin Percussion's LP RhythMix series offers three new instruments specifically designed for younger drummers.

The LP RhythMix X-Drum derives its name from its comfortable X-shaped handle. Children can play the drum by holding the handle and striking the head with the included drumstick, or by setting the drum on the floor. The drum is constructed of durable, wipe-clean plastic, and is certified safe for ages two and up. List price is $17.99.

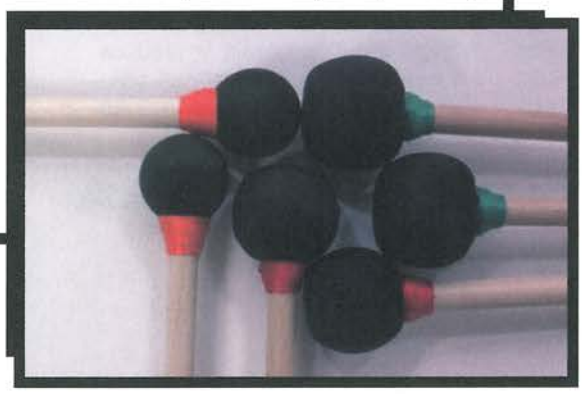
The LP RhythMix Tambourine produces delightful, ringing tones with its child-safe "captured" jingles. The durable plastic body is easy to grasp and shake, enabling children to create a host of rhythms. Adorned with alphabet cut-outs, the tambourine is certified safe for ages two and up. List price is $17.99.

The LP RhythMix Tri-Tone Samba Whistle yields three big sounds in one little whistle. By placing the fingers over the side holes in various combinations, children can produce three distinct tones. The whistle is certified safe for ages three and up. List price is $3.99.

(888) LP-MUSIC, (973) 478-6903, www.lpmusic.com.

Soft Landings
Vaughncraft Zero Impact Mallets

Today's recording studios and live performance equipment faithfully reproduce sound. Unfortunately, this means that in addition to a percussion instrument's sound, the contact noise created by the mallet striking the instrument is also recorded and amplified. Vaughncraft's Zero Impact Mallets are designed to eliminate that contact noise, delivering only the pure sound of the instrument they strike. The mallets are available and recommend for use on mallet instruments, woodblocks, temple blocks, and all makes of cymbals. List prices range from $30 to $40 per pair, depending on model and shaft type (birch or rattan).
(785) 594-6776, www.vaughncraft.com.



Handy Helpful Gadgets
LP Percussion Mount, Mic' Lug, And Small Claw

Drummers and percussionists are mounting percussion "toys" in any available space within their setups these days. LP's Percussion Mount serves this trend by placing almost any percussion item within a player's reach. Its grabbing system attaches to cymbal stands, hi-hat stands, percussion tables, and the like. Its $^3/_8$" mounting rod accepts most popular percussion instruments. And its compact design and rotating ball mount allow it to quickly position the instrument, even in "in between" spots where a ratchet could never go. List price is $34.

LP's new Mic' Lug substitutes for one of LP's tuning lugs on a conga drum. It incorporates a receiver into which the conguero or sound engineer can insert a rod and gooseneck (up to $^3/_8$" in diameter) for a mini-microphone. The result is a system that the player can take from gig to gig without fear of disengagement. Since the Mic' Lug becomes an integral part of the conga, it won't get lost in transit. Mic' Lugs are priced at $14.50 for standard models and $18.25 for Galaxy models, in chrome and gold finishes.

Finally, LP now offers a scaled-down version of their Claw device for use in tight places to secure percussion accessories and microphones. The jet-black 4" body will hold tight to standard drum counterhoops, LP Comfort Curve drum rims, and any bass drum hoop. The gripping jaw has an enhanced rubber surface to eliminate slippage, scratching, and microphone cross-talk. The basic claw body lists for $29, and will hold any $^3/_8$" rod. Complete Small Mic' Claw, Small Percussion Claw, and Small Splash Claw units list for $39. **(973) 478-6903, www.lpmusic.com.**

And What's More

Meinl Marathon Congas in chestnut finish

Two new finishes have been added to **MEINL**'s Marathon Classic Line of congas and Free-Ride FWB190 bongos. Besides the Supernatural finish, the drums are now available in Gold Sunburst and Chestnut finishes. Congas are made from 2-ply rubber wood and come with 2.5–mm SSR rounded rims and True Skin Buffalo Heads. Each drum comes with a free Steely Stand II. List prices are $300 for the 11" quinto, $320 for the 11¾" conga, $340 for the 12½" tumba, and $190 for the bongo set.
(615) 227-5090, www.meinlpercussion.com.

PROTECTION RACKET cases now feature the company's "top secret" ProPadd P2 internal padding. The company will not disclose the design or type of material, saying only that the ProPadd P2 padding "creates a new internal shock-deflection system that promises the best possible protection."
(818) 727-1127, www.bigbangdist.com, www.protectionracket.com.

DICEKNOBS.COM has added a drumkey to its line of drum accessory products. The 1"-square die is said to offer a firm and comfortable grip for adjusting your drums. The drumkeys come in black, white, red, blue, and green. All Dice Knob accessory products are hand-made in the US, and feature a lifetime exchange warranty. List price is $4.95.
http://diceknobs.com.

HEAD DRUMS is offering a new product called Lugtight. It's a lubricating thread compound that sets up soft, so that the parts remain moveable after they are treated. By filling the gaps in the threads, Lugtight prevents tension rods from moving while a drum is played, so that it stays in tune. This is said to eliminate the need for any external "tune-locking" devices.
www.headdrums.com.

C.L. BARNHOUSE has released *Second Line: 100 Years Of New Orleans Drumming*. The book, which features a foreword by legendary New Orleans performer Mac "Dr. John" Rebennack, offers drum transcriptions, recordings, and exercises of early jazz, rhythm & blues, Mardi Gras Indians, funk, and brass bands (both traditional and modern). The book's author, drummer and researcher Antoon Aukes, is known as an instructor, performer, and recording artist.
www.neworleansdrumming.com.

New in the **NINO** range of kid's percussion is the Ninoset12 assortment. It includes twelve individual instruments including wood claves, a triangle, a wood a-go-go, and a pair of skin maracas. While the set is targeted for use in kindergarten, schools, or percussion groups, advanced or professional players may also enjoy the sounds of these hand percussion instruments. List price for the set is $149.90.
(615) 227-5090, www.ninopercussion.com.

proRiser
The Ultra Portable Drum Riser

Compact
Lightweight
Rock Solid
Quick Set Up
Easy to Transport

"What every gigging drummer has been waiting for!"

www.proriser.com
410-377-6990

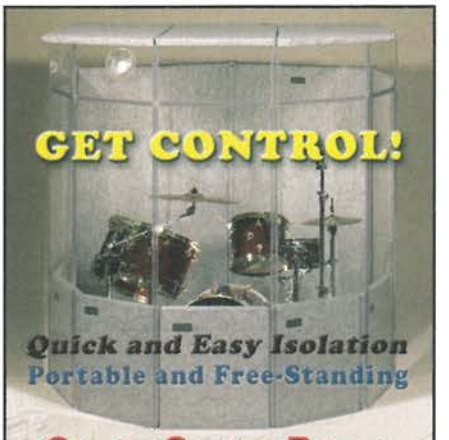
DRUMMERS!
Learn From The Pros!

- Play In A Jazz Combo!
- Drum Master Classes!
- All Levels Of Ability Welcome!
- Chance Of A Lifetime!
- Fantastic Faculty Concerts!

The BEST way to learn **JAZZ**

TWO GREAT WEEKS OF JAZZ
JUNE 27 - JULY 2
OR
JULY 4 - JULY 9
UNIV. OF LOUISVILLE
Louisville, KY

JAMEY AEBERSOLD'S SUMMER JAZZ WORKSHOPS
www.jazzbooks.com/workshops



Quick and Easy Isolation
Portable and Free-Standing

CLEARSONIC PANEL
Drum Shields
LID SYSTEM
with AX12 Height Extenders
SORBER
Absorption Baffles

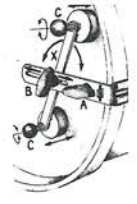
New
ISOFLOOR SYSTEM
Floor De-coupler

1.800.888.6360
clearsonic.com
CLEARSONIC manufacturing inc

UNSURPASSED WARMTH AND SUSTAIN

CLE drums
Phone: 410-876-7950
www.cledrums.com

Custom hand-made drums available at
Andy's Music, Chicago, Illinois
Cadence Drums, Rochester, New York
Chuck Levin's, Wheaton, Maryland
Counts Bros. Music, Muscle Shoals, Alabama
(Dealer inquiries invited)



The Gary Chaffee Bass Drum Muffler

It's a great invention, it allows me to change the "feel" of the pedal.
-Dennis Chambers

I carry one with me on all my travels. I recommend it to all drummers.
-Peter Erskine

It's an indispensable accessory.
-Steve Houghton

Choose your color:
Black
Red
Green
Yellow
White
Gray
Blue

www.gndmusic.com
sales@gndmusic.com

Infinite Control Over Your Good Vibrations!

DRUM SOLO
CRAFTED BY:
GREG GAYLORD

- BIRCH (SHOWN)
- MAPLE
- MAPLE/GUM

WWW.DRUMSOLO.CC
(415)898-2647

MEMPHIS DRUM SHOP
888•276•2331 www.memphisdrumshop.com

JOE MORELLO
Now accepting a limited number of private students in the New York area. Call for evaluation.
(973)373-6282 10-12A.M.,7-10P.M.
Joe Morello Productions
73 Myrtle Ave., Suite 7B
Irvington, NJ 07111

TAYE DRUMS
DEDICATED TO MAKING BETTER DRUMS.
4881 Chino Avenue,
Chino, CA 91710 USA
T : 909.628.9589
www.taye.com

RUPP'S DRUMS
DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE
2045 S. Holly
Denver, CO 80222
303-756-5777 • fax 757-2792
Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

JC's Drummin' Music Shop
"I'd Rather Be Drumming"
Hats/Mugs/T-Shirts Now In Stock
• All Pro Lines in stock
• Custom Drums • Vintage Drums
933 E. Auburn Rd.,
Rochester Hills, MI 48307
(248) 852-3660 • wwwjcdrums.com

www.Drums on Sale.com
GIGANTIC SAVINGS
11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

Adjustable Bass drum Cradle™
Instantly convert a floor tom or enhance the sound of your bass drum.
Cradle arms adjust to fit drum diameters from 16-22" and center the beater on the head.
$199 Plus S&H
Attach any pedal
Length adjusts from 10.5-20.5"
D'AMICO DRUMS
Order Direct
Check, Visa/MC, AMX or Disc
44170 Old Warm Springs Blvd. Fremont, CA 94538
Tel: (510) 226-8700 Fax: (510) 226-7345
www.damicodrums.com

GET THE PINCH
CYMBAL CROWN
Cymbal Holders
Quick Set-up
Built-in Cushion
Sleeve Protection
Patented
BIG BANG DISTRIBUTION
9420 Reseda Blvd., PMB 350, Northridge, CA. 91324 Ph.
800-547-6401 www.bigbangdist.com

EXPLORERS PERCUSSION
explorersdrums.com
Your On-Line Percussion Source!!

(718) 259-4468
MAGGIO MUSIC
For all the latest Drum DVDs
Visit our website
www.maggiomusic.net
8403 18th Avenue, Brooklyn NY 11214

Absorptive, Expandable, Modular. MAX-Wall!
MAX-Wall™ 633
The super-affordable, world-class, stand-mounted recording & mixing environment that can go ANYWHERE!
Auralex acoustics
Visit www.auralex.com & put a MAX-Wall™ to work...today!

sambarnard.net
Satisfaction Guaranteed
DrumWrap
12x8, 13x9,
Sizes: 16x16,22x14
Solids...$79.99 & up
Satin Flames....$129.99
Metals (New)....$129.99
Pearls.....$129-$187.99
Sparkles.....$197.99
Many colors, sizes & single pieces sold
Hardware
30-60% Off rims, hoops, stands, tension rods, lugs
And Much Much More!
Free Samples & Info
602-279-4041

Drum Doctors
World Class Drum Rentals
Since 1981
Check out our New Website
www.drumdoctors.com
818.506.8123

DRUM INSTRUCTION
TONY RACCIATTI
GRADUATE OF BERKLEE COLLEGE OF MUSIC.
FORMER INSTRUCTOR AT BERKLEE & THE BOSTON CONSERVATORY PERCUSSION ACADEMY.
STUDIED WITH ROY BURNS, FRED BUDA, ALAN DAWSON & BUSTER BAILEY
NOW ACCEPTING STUDENTS.
ALL STYLES—ALL LEVELS
PROFESSIONAL MUSIC STUDIOS
677 PASSAIC AVE.
NUTLEY, NJ 07110
Email: ajdrumz@aol.com
1-800-29-TEMPO or 973-661-4885

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
- Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number 859-276-1827
431 Southland Dr., Lexington, KY 40503

Chimta
A modern adaptation of a traditional music instrument
www.beachreader.com • 1-877-464 6469

www.drummaker.com
HARDWARE • SHELLS • COVERING
ORDER ONLINE
FREE PARTS GUIDE!
DRUM SUPPLY HOUSE USA 731.423.3786

www.dougtann.com
Your source for books by Doug Tann
"The Forgotten Foot"
"Multi-Level Ostinato Drumming"
"Compound Odd Meter Groupings"
"Understanding Drum Set Mechanics"
info: dougtann@yahoo.com
surf to: http://www.dreamwater.net/dougtann

Custom Drumsticks With Your Name!!!!
Cappella®
Est. 1963
"THE REAL DRUMSTICK PEOPLE"
www.cappelladrumsticks.com

WANT MOTIVATION?
FREE BOOK
WWW.LCROCKETT.COM

AMDRUMPARTS.COM
CUSTOM BUILDER*DISTINGUISHED PARTS
MAPLE SHELLS
CUSTOM LUGS
PARTS CATALOG
FREE EDGES & HOLES w/COMPLETE DRUM!
CATALOG ONLINE
(541) 895-5563

Custom Built Cajónes
KOTZ
ToneCajon.com

the drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158 • www.thedrumpad.com

SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds from Original Standard Recordings!
Thompson Vocal Eliminator™ VE-4 Free Brochure/Demo
24 Hour Demo/Info Line
(770)482-2485 -Ext 26
LT Sound Dept MD-1 7980 LT Parkway, Lithonia, GA 30058
www.VocalEliminator.com/g.o/MD
Better Than Karaoke For Over 25 Years!

www.handmaderhythm.com

Double pedal sounds from a single pedal!
No need to re-train your hi-hat foot.
Powerful double pedal sounds from your existing trained bass drum foot!
View videos & online store at:
www.thepedal.info
"An engineering marvel" MODERN DRUMMER
THE Duallist

Mayer Bros.
(310) 649-5271
www.mbdrums.com

SET-FAST™
DRUMSET LAYOUT ANCHORS
• Cuts Set-Up Time In Half
• Set-Up Repeatability
• Locates And Locks Each Stand In Place
NEW
Fast - Exact - Secure
Drumset Placement
WWW.SET-FAST.COM

New MetroPad™
A Revolutionary New Practice Pad
$39.95
Model # MP102
MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for various rudiments.
Educational Music Accessories Co. LLC
PO Box 5273, San Clemente, CA 92674 • Phone (949) 481-5873 Fax (949) 369-3850
www.educationalmusicaccessories.com • Patents Pending

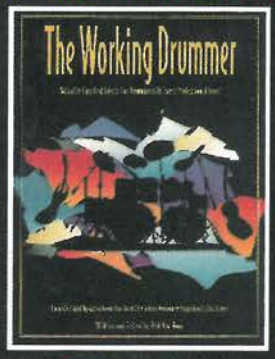
Forget the patch.
Get the Badge.
www.slugdrums.com
SLUG®

Since 1961
PRECISION DRUM CO
Custom Drum Builders
Quality Recovering Wrap
Free Samples
Complete Kits
Complete Repair Services
100% Maple Keller Shells
Hardware
Precision Drum Company
2012 Route 44, Pleasant Valley, NY 12569
Toll free 1-888-512- DRUM (3786)
www.PrecisionDrum.com

MD ONLINE
www.MODERNDRUMMER.com
MD RADIO
NEVER MISS A BEAT

MD LIBRARY

The Best In Educational Materials For Drummers!



By Rick Van Horn

Whether your gig is steady or casual, at home or on the road, in clubs or on the wedding circuit, *The Working Drummer* contains everything you'll ever need to know to succeed. Contains 143 pages of invaluable tips and advice for working drummers.

$14.95 plus S & H

To Order Call Toll-Free:
(800) 637-2852
Or Order Online At
www.moderndrummer.com

Jim Payne

Now accepting students in NYC
Recommended by Peter Erskine, John Scofield, John Riley
Ask about "1 week on the scene in NYC"
www.funkydrummer.com
917-584-2554 or email: Jpayne@funkydrummer.com

Introducing the world's first truly virtual play-along video.

WES CRAWFORD'S DRUMSET PLAY-ALONG DVD
Also contains a bonus play-along CD
Available at select stores and at
WWW.MusicAndGames4u.com
Can you hang with this killer band?

Authorized Cymbal Dealer

George's Drum Shop
Akron, OH

George's Drum Shop
1351 S. Cleveland-Massillon Road #21
Copley, Ohio 44321
330 670 0800
866 970 0800 toll free
http://www.GeorgesDrumShop.com
http://www.Drumguru.com
e mail george@GeorgesDrumShop.com

MEINL

VATER PERCUSSION USA
GOOD WOOD . . . perfected

DRUMS, ETC.

"The Drummer's Pro Shop"
www.drumsetc.com
Visit our new online MEGA-STORE!
1.800.922.3786 Free Catalog!

Mike Dolbear.com
www.mikedolbear.com
The online community bringing drummers together

"LOOKING FOR A RECORD DEAL ???"

Getting signed is very hard to do.
But we will get the record deal you are looking for!
Guaranteed Service. Call now to receive your **FREE** information.

Talent 2000
1-800-499-6395
www.talent2k.com

www.zorothedrummer.com
Private lessons – Career Consultation – CDs – Books - DVDs

The place to find everything funky you'll ever need

Call today! 818-998-6767
z@zorothedrummer.com

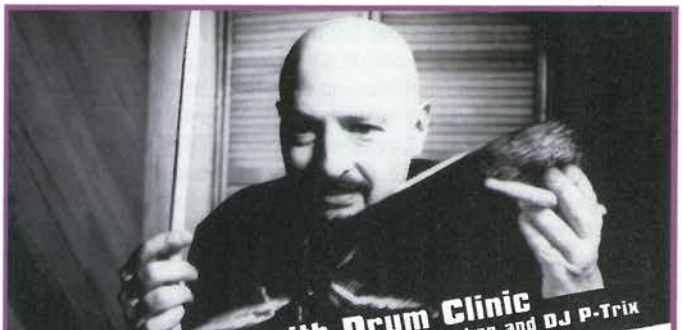
ZORO THE DRUMMER

Drums and Therapy
working hand in hand
Do something extraordinary. . .
get involved

Photo: Marie Gregorio-Oviedo

The Rhythmic Arts Project
www.traponline.com

Eddie Tuduri, Lynn Higa, Vinnie Colaiuta, Dion Cornejo, Airto Moriera



Steve Smith Drum Clinic
Other clinicians include Billy Sheehan and DJ P-Trix

meca
MUSIC CONFERENCE & FESTIVAL
MAY 12-15 2004
Congress Plaza Hotel & Convention Center - Chicago

REGISTER TODAY
DISCOUNTS FOR EARLY REGISTRATION

SEE OUR STUDENT AND BAND DISCOUNTS

Network, Promote and Connect to the Most Influential Professionals in Today's Music Industry

Billy Zero - Program Director of Unsigned Channel, XM Radio
Jim Welch - VP of A&R, Arista Records
Carmen Rizzo - Two-time Grammy Nominated Producer-Mixer-Programmer

SONOR THE DRUM COMPANY

www.MECACONFERENCE.com

ALBUMS

CAB

CAB4 (Favored Nations)

This is the best instrumental fusion release in many moons. **Tony MacAlpine** (guitar), **Bunny Brunel** (bass), **Brian Auger**, **Patrice Rushen** (keys), and the unrestrained **DENNIS CHAMBERS** are at the top of their game, playing with a fire that rekindles the passionate musicianship and technically and melodically interesting compositions of the early-'70s fusion pioneers. Chambers' over-the-top drumming is inspiring from beginning to end. This is what great jazz-rock fusion is all about. **Mike Haid**

Meshell Ndegeocello

Comfort Woman (Maverick)

Meshell has gotten political in the past, but this time the word is love. *Comfort Woman* is a dreamy meditation on making that connection, and relative newcomer **CHRIS DAVE**, a pocket player who conjures atmosphere with cymbal flourishes and cross-stick patterns, is the perfect drummer for such deep, ethereal music. Dave brings it down hard on the 3, reggae style, while little fills and embellishments bubble away below the surface. His laid-back but creative funk works perfectly with Ndegeocello's fat basslines and soothing, almost sleepy vocals. He also weaves his rhythms nicely into programmed loops on a few tunes. **Michael Parillo**

Bleach

Astronomy (The Legacy Of A Hero) (Tooth & Nail)

Hitting along the same lines as Jimmy Eat World or Foo Fighters, Nashville's Bleach aren't developing rocket science with *Astronomy*, but perhaps that's not the point. If you take cues from drummer **JARED BYERS'** performance, he's all about laying an unwavering pattern that complements the ever-present impenetrable wall of guitars. And he pulls it off with great success: The trick tom phrasing on the pre-chorus of "Plan To Pull Through" feels secure, as does the smartly composed floor tom/hi-hat intro of "Living." Byers is a prime model of playing drums using your head, not just your hands. **Waleed Rashidi**

The Jaki Byard Quartet

The Last From Lennie's (Prestige)

ALAN DAWSON remains relatively underrecorded for his lofty stature; any new tracks from the late drum master are eagerly welcomed. This previously unreleased set is culled from a 1965 date that spawned two earlier, highly acclaimed "Live From Lennie's" LPs. Albeit not Byard's most polished jazz piano recording, the CD's live intensity prickles the hairs. These guys are in the *zone* and taking chances. Along with **Joe Farrell** (saxes, flute) and **George Tucker** (bass), Dawson's razor accuracy and fervent swing gobble up triple-espresso tempos. The possessed Byard hurls curveballs while Dawson rallies to every challenge. Another worthy addition to Dawson's stellar legacy. **Jeff Potter**

EXTREME BEATS by Jeff Perlah

MTV2 Headbangers Ball (Roadrunner)

This two-disc set was intended to promote the MTV2 Headbangers Ball tour, which featured **Killswitch Engage**, **Lamb Of God**, and **Shadows Fall**. Those ferocious, tinnitus-inducing groups, plus thirty-seven other heavy-hitters, are featured here—and the drumming is usually monstrous.

Disc 1 heats up quickly with **MATT BYRNE**'s belligerent skin bashing on **Hatebreed**'s "This Is Now." Later, the crisp, brawny chops of **MORGAN ROSE** come alive on **Sevendust**'s "Separate." And don't miss the industrial-tinged chaos of **Static-X**'s **NICK OSHIRO** and the whirlwind dynamics of Shadows Fall's **JASON BITTNER**. Bittner recently spoke to *MD* about the album: "This set proves that heavy metal, hard music, or whatever you want to call it, is still alive and well. Hopefully people will realize that our genre works just as hard at the drumming craft as any other."

Disc 2 delves deep into the metal underground. On "Ruin," Lamb Of God's **CHRIS ADLER** whips up a staccato tsunami. The level of his playing is striking, especially when you consider this Adler statement: "I started playing drums when the band formed. I've come a long way. The important thing for me as a musician is to push myself and to improve upon my skills."

On "We Will Rise," **Arch Enemy**'s **DANIEL ERLANDSSON** garnishes a gargantuan yet colorful onslaught. Absolute sonic mayhem continues via **Cradle Of Filth**'s **ADRIAN ERLANDSSON**, **Sworn Enemy**'s **PAULIE ANTIGNANI**, **Strapping Young Lad**'s **GENE HOGLAN**, **Meshuggah**'s **TOMAS HAAKE**, and **Eighteen Visions**' **KEN FLOYD**. "Most drummers on this set are very metal-influenced, whereas I'm a bit more rock-influenced," Floyd tells us. "I look to everyone from Dave Grohl to Joe Morello of The Dave Brubeck Quartet for inspiration." Meanwhile, **CRISTIANO MOZZATI** pours rhythmic champagne into **Lacuna Coil**'s angelic goth-metal.

MTV2 Headbangers Ball is a marvelous array of first-rate headbangers. Check it out.

David Garfield

Giving Back (Creatchy)

Initially dreading what I expected might be a mostly programmed smooth jazz release from the keyboardist, I was delighted to discover a whole lot of live drumming on *Giving Back*, with a cast befitting Garfield's status as session heavyweight. **STEVE FERRONE** and **RICKY LAWSON** lend their sophisticated and playful sense of groove to several tracks. **GREGG BISSONETTE** takes the reins on "Los," dedicated to Carlos Vega. Highlights for drummers include "Zuke," a funky half-time 12/8 with **SIMON PHILLIPS** that marks the reunion of Los Lobotomys, and "Tune For Tony [Williams]," which captures **VINNIE COLAIUTA** and Bissonette together for the first time in some inspired grooving and sparring. (www.creatchy.com) **Robin Tolleson**

Beat Kids

Open Rhythm System (Uncle Junior)

Free jazz adventurist **GUILLERMO BROWN** continues to reveal himself as an incredibly potent talent, his drumming with saxophonist David S. Ware barely hinting at the man-machine journey explored here. Working with rhythm loops, noise, and surreal-sounding keyboards, Brown bangs his loose-limbed drumming over tracks that are as refreshing as they are taxing. No, he doesn't always know when to let a track end. But in such combustible numbers as "Brazilian Phrase Book," "Sick Day," and "Life Is A Juggle," freaky sounds are coupled with drumming that slivers like a queasy Tony Williams. **Ken Micallef**

Jon Reshard

22 (Segue Productions)

For a quick check on what young drum phenom **TONY ROYSTER JR.** is up to as he grows toward his late teens, find a copy of *22*. (You'll also be getting an early look at Reshard, a formidable young bassist.) "22" shows off Royster's innate sense of groove, musical mischievousness, and ability to rapid-fire the fusion. Tony swings a silky 6/8 on "Almost There," then trip-hops with some sweet hi-hat sticking on "What's The Matter." Royster certainly delivers the goods for all you drumheads too: There are a couple moments when you'll feel like you did the first time you saw Jordan dunk. ([904] 928-1439) **Robin Tolleson**

Steve Vai

The Infinite Steve Vai: An Anthology (CD) (Sony)

Live At The Astoria London (DVD) (Favored Nations)

Guitarist Steve Vai learned an important lesson from his former employer Frank Zappa: Hire great drummers! The outstanding *Infinite Steve Vai* collection features the impressive drumming talents of **CHRIS FRAZIER**, **DEAN CASTRONOVO**, **TRIS IMBODEN**, **MIKE MANGINI**, **GREGG BISSONETTE**, **TOMMY ALDRIDGE**, and **TERRY BOZZIO**. Need we say more?

The two-DVD live set of Vai's strongest material, recorded December 6 and 7, 2001, finds drumming wizard **VIRGIL DONATI** filling the drum chair vacated by fellow drum maniac Mike Mangini. Being "a guitar player's" DVD, the drums are secondary in the mix and the visual coverage. Further, the rapidly changing camera angles and psychedelic enhancements are a distraction. The saving grace for drummers is Virgil's superhuman polyrhythmic solo—and even that is interrupted by shots of Vai taking a drink of water. But we get enough visual of Virg's solo to make it worth the ticket price. **Mike Haid**

Roy

Big City Sin And Small Town Redemption (Fueled By Ramen)

Who would've guessed that musicians with hardcore punk pedigrees (Botch, These Arms Are Snakes) could crank out such a relaxed country-tinged rock record? Enter Roy, whose easy-paced material falls in line with peers like The Weakerthans or Dinosaur Jr. Holding the rhythmic reins with a gentle grip is drummer **DAVE VERELLEN**, whose quarter-note glide through the breakdown of "Wipe That Brow" holds things to the folk end of the spectrum. But Verellen also presents his famed rock punch—check the dynamic accenting of "Darryl Worley Forgotten" for a sharp example. This is neatly integrated, careful drumming that never becomes overbearing. **Waleed Rashidi**

OOIOO

Kila Kila Kila (Thrill Jockey)

From organ-stabbing, whispered insanity to calm, mountainous musical vistas, anything goes in the OOIOO camp. That's understandable, as the band is led by Yoshimi of the Japanese sonic erruption known as Boredoms. Eventually things settle down here into a series of long, shifting workouts recalling Miles Davis's proto-fusion, Shriekback's '80s white-funk new wave, and '90s thinkin' pop like The Sea And Cake. Drummer **YUKA YOSHIMURA** has plenty to work with here, and she takes the opportunity to add style, bottom, and electricity to this strange brew. Yuka's time is smooth, her changes subtle, and her sound warm and fat. Cool stuff. **Adam Budofsky**

Issi Rozen

Dark Beauty (New Step Music)

Rozen spins intimate, subtle jazz stories with his fat, focused guitar sound. Using discerning, economic grace, Rozen weaves Middle Eastern tonalities into his minor-keyed, crystalline compositions, supported by the agile interplay of **Gilad Barkan** (piano), **Thomas Kneeland** (bass), and **HARVEY WIRHT** on drums. A sought-after Boston kit man, Wirht shows marvelous touch, taste, and "melodic" sense. While playing swirling, broken up phrases à la Paul Motian, Wirht maintains an undercurrent of swinging momentum. An ideal complement to Rozen's contemplative sound, Wirht earns a place on my "New Faces For '04" list. (www.newstep.com) **Jeff Potter**

KICKIN' OUT THE NEW by Fran Azzarto

Saves The Day, To My Surprise, Slacker

Drummer **PETE PARADA** of Saves The Day is sitting so far back on the beat on their new release, *In Reverie*, he runs the risk of being left behind by the rest of the band. But that's exactly what this mid-tempo power pop needs. No fancy tricks, just fat-sounding kick, snare, and cymbals with some bouncing toms thrown in for good measure. (DreamWorks)

To My Surprise's new self-titled recording is pure energy. Drummer/songwriter **SHAWN CRAHAN** is the big engine driving this proto-punk band. Crahan's kit is recorded with plenty of compression, giving it that in-your-face sound that keeps your foot tapping hard...very hard. (Road Runner)

Slacker's **ALLEN TEBOUL** tears up the ska on the band's new one, *Close My Eyes*. Teboul's kit is recorded fairly poorly here, but that doesn't affect his performance. The Slackers are lucky to have Teboul kickin' out those sharp off-beat crashes and tom fills that make ska such a cool and unique musical style. (Hellcat)

DVDs

Peter Gabriel

Growing Up Live (Geffen)

level: all, $19.98

Filmed over two nights in Milan in 2003, *Growing Up Live* highlights Peter Gabriel's pure strengths: performance and musicianship. Peter has never worked with a less than stellar drummer, and newcomer **GED LYNCH** doesn't break that pattern. A Gabriel concert is a collective musical experience that allows every member of his band do what they do best. From the delicate nature of "Mercy Street" to the commanding "Red Rain," Ged serves the emotion that each piece requires. Considering many of these songs were originally played by Manu Katché, with this DVD Ged seals his rep as a versatile and thoughtful player. **Sean Enright**

Yes

Yesspeak (Classic Pictures)

level: all, $24.98

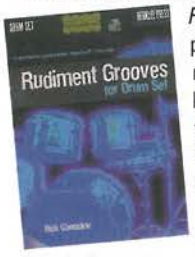
As the title of this double-DVD suggests, the focus here is on interviews with long-time Yes members **Jon Anderson**, **Chris Squire**, **Steve Howe**, **Rick Wakeman**, and **ALAN WHITE**, conducted during last year's 35th-anniversary tour. Some fascinating stuff is shared here, of which Wakeman's bass-solo tea ceremony is a highlight. This kind of stuff is refreshing to hear from a group of superstar musicians, who would be forgiven for keeping more of their true feelings guarded. The interviews with White, near his home in Seattle, will be of particular interest to progressive drumming fans. Though live performances are included here, they're usually just snippets, often interrupted by the voice-over of narrator Roger Daltrey of The Who. Unfortunately the script Roger was given is overly full of praise and cliché, more the stuff of fluffy TV documentaries than hard-core analyses. Thankfully the interviewees' candidness overcomes this annoyance. Bonus feature: a complete, 5.1 audio-only live set. **Adam Budofsky**

BOOKS

Rudiment Grooves For Drum Set

by Rick Considine (Berklee Press)

level: intermediate, $19.95

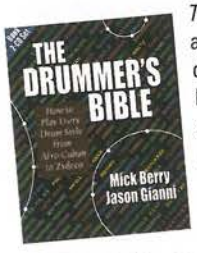


Rudiment Grooves For Drum Set is not just another penned piece trying to get you to apply those, dare I say, dreaded rudiments to your everyday playing. Author Rick Considine has really developed a cool, workable system for using the twenty-six rudiments in beats and grooves. Considine suggests playing each lesson slowly until it is mastered, then bumping up the tempo, and then combining different examples together to create new grooves. This will take time—after all, nothing good comes easy. But the author does make it a *little* easier by giving an explanation of each lesson before the student digs in. Starting out with paradiddles and ending with combinations containing ruffs, paradiddles, and single ratamacues, this forty-eight-page book with demonstrative CD would make an inspirational addition to any drummer's library. **Fran Azzarto**

The Drummer's Bible: How To Play Every Drum Style From Afro-Cuban To Zydeco

by Mick Berry & Jason Gianni (See Sharp Press)

level: beginner to advanced, $32.95 (with two CDs)



The Drummer's Bible is quite an undertaking, researched and written with care. There will certainly be things to quibble about—some might feel more time should have been spent on the train beat and less on the linear-funk exercise. Others could quarrel about the authors' connection of gospel and polka grooves, or their rather stiff odd-time performances in 9/8, 13/8, 15/8, and 19/16. Still, this "bible" delivers some four hundred notated drum grooves, along with a historical perspective on each genre—noble and useful features indeed. It's comprehensive up to jungle/drum 'n' bass and blast beats, and includes a recommended listening guide for further study. There's even Klezmer, tarantella, odd-time over-the-bar polyrhythms, and something *every* drummer needs to know: how to play a proper Viennese waltz. **Robin Tolleson**

Beyond Stick Control

by Glenn W. Mayer (Mel Bay)

level: beginner to advanced, $17.95 (with CD)

The *Beyond Stick Control* book/CD package packs a nice punch at sixty pages—challenging enough for an experienced player to have fun with, yet logical enough for a serious beginner to understand. Subtitled "Progressive Approaches To Snare Drum Rudiments," the lessons are basically eight-bar exercises that utilize singles, doubles, and paradiddle variations to help build up independence, syncopation, and poise in snare and drumset players.

Emphasis is on hand exercises, then hand-foot coordination (covering two-sound-level issues in the process), as well as ostinato foot patterns. The importance of sound is also stressed in the section on linear jazz playing. The CD offers the exercises at a reasonable rate of speed. If you get to where you're ripping on these, you'll be turning heads. **Robin Tolleson**

rating scale

poor classic

To hear many of the artists reviewed in this month's *Critique*, be sure to tune in to MD Radio at www.moderndrummer.com.

VIRTUAL DRUMMER SCHOOL

BY SALVADOR NIEBLA

Alex Acuña
on-line

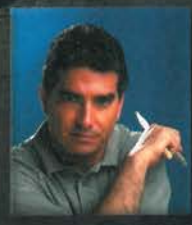
Ignacio Berroa
on-line

Bill Bruford
on-line

Gregg Bissonette
on-line

Peter Erskine
coming soon

Horacio "El Negro"
on-line



Salvador Niebla
on-line

Dave Weckl
on-line

AND MORE › Carlos Carli, Ángel Celada, Luis Conte, Ángel Crespo, Joaquin Solé, Walfredo Reyes Jr., Jorge Rossy, Giovanni Hidalgo, Julian Vaughn, Peer Wyboris ...

flat
RATE

Subscribe now !

* *from only 10$ per month.*

WWW.VIRTUALDRUMMERSCHOOL.COM

ROSELLÓN, 188, 2°F 08008 BARCELONA - SPAIN

TEL/FAX: (+34) 934 539 099 - INFO@VIRTUALDRUMMERSCHOOL.COM

DRUM MARKET

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES
Minimum frequency: 3 months
Minimum ad charge: $10

3x: $1.75 per word, per month
6x: $1.60 per word, per month
12x: $1.45 per word, per month

Boldface words: add 75¢ per word, per month.
Address: add $5 per address, per month.

PAYMENT
Ads must be prepaid prior to closing date of the issue.
Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS
Publisher reserves the right to edit all classified ads.
Ad positioning is solely determined by the publisher.

CORRESPONDENCE
Joan Stickel
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: joans@moderndrummer.com

Modern Drummer
CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

For Sale

Vintage Drum Center now offers new gear too—cymbals, hardware, parts, kid's drumsets, heads, cases, and more! Www.vintagedrum.com. Tel: (800) 729-3111.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 895-5563, www.amdrumparts.com.

Electrocute your kit! With M-Pro drum triggers from **www.DrumTriggers.com.**

Carbonlite Drum Racks: Lighten your load. Carbon fiber rack systems, plus tube kits for steel rack tube replacement. (727) 742-2263, **www.carbonlite.com.**

Sit on your Big-Azz and play! The most comfortable drum throne seat with the best stand by Gibraltar. **Http://big-azz.com.**

The Pad-L practice pad straps to your leg or wrist! The PADD, CP Practice Pad, Imagination Drumset Method, Dyna-Bee (wrist exerciser). Secure online ordering! Visit our Web site at www.creaproj.com. Call our toll-free number (866) 362-3786 or email creaproj@aloha.com.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (731) 423-DRUM (3786), 44 Warehouse Courtyard, Ste. #105, Jackson, TN 38301, **www.DrumMaker.com.**

50% off all drumheads, 50% off all drumsticks, up to 50% off cymbals. **Www.drumstixtoo.com.**

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404. **Www.Eamesdrumshells.com.**

Gretsch Drums, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

Stacked Shell segmented snares, kits, and shells. **Www.Globaldrumco.net**.

Husher Drum Silencer. Practice on your drums, not a rubber pad. Actual drumheads. You get tone, feel, 90% less volume. Patented. (631) 327-3776.

Joe Montineri Custom Drumset, 16x20, 10x12, 13x15, 4x14. Excellent condition, $1,500. Tel: (413) 568-6508.

Unique kick drum beaters: Skull beaters, basketball beaters, 8-ball beaters, dice beaters, and more! **Www.marrelldrums.com.**

Full-color bass drum heads custom made with your photos, logos, digital files. Or choose an image from our catalog. **Www.VividHeads.com.**

Drum Bum: T-Shirts, hats, decals, keychains, and 400 **free** lessons! **Www.drumbum.com.**

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: **(800) 467-MOMS**, ask for Ryan. Www.momsmusic.com.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, drum circle info from around the world, and more. **Www.DrumsOnTheWeb.com.**

Study Materials

Lessons and books to take your drumming to a new level! **Www.CKDrumBooks.com.**

Free drum books and **magazines**. Download the hottest new drum books and the new DrumPro magazine series free. Www.drumpro.com.

Drumstick Spinology: The complete method of spinning drumsticks, 80 pages, 56-minute DVD. Www.drstix.com.

Joe Syrian's Traveling Left Foot. Rock, jazz, and Latin patterns using two bass drums (or double pedal) and hi-hat simultaneously. "An important new concept that increases the potential for the feet in modern music"—Jim Chapin. "Two great books, a must for every drummer"—Louie Bellson. Send $25 for a 2-book set (1,100 exercises). Empire Group, PO Box 1903, Dearborn, MI 48121.

Master the 40 rudiments—www.rudiments101.com.

"Fast Hands For Drummers". To order, send $12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

A modern approach to **New Orleans Second Line Drumming**—book and CD, send $18.95 to Chris Lacinak, 4618 Orleans Avenue, New Orleans, LA 70119, drumparade@hotmail.com.

Www.tigerbill.com: Get your drum skills evaluated, Monster Chops lessons, MadPlayers, more.

New concept of reading drum music. Book 1—Elementary (one staff), Book 2—Advanced (two staff). Endorsements: Gary Chester, Louie Bellson. Remit $12 per book. Danny Pucillo, PO Box 784, Newbury Park, CA 91319.

Conga drum scores (detailed, easy-to-read). Cuba, Haiti, Brazil. For free catalog and score sample, send SASE: Harry Tippins, PO Box 1875, Capitola, CA 95010.

20 popular snare drum rudiments with music cassette package, $15. Scott I. Walker, 30137 Avenida Tranquilla, Rancho Palos Verdes, CA 90275.

Perform with Gary Grainger (Scofield), Derek Wille (Cher), and Alvin White (Najee) with the unique **Wes Crawford's Drumset Play-Along DVD**, available at select stores and at www.MusicAndGames4U.com.

Instruction

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. **"It's about time." Www.edbettinelli.com.** Tel: (212) 759-2631, (914) 674-4549.

The Frances Camp For Drummers: Drummers—all levels—July 11-17, and Aug 8-14, 2004. Email: marcus.copening@hitchcock.org, 149 Willey Hill Road, Topsham, VT 05076.

Dial-A-Beat. (516) 239-BEAT. Learn new ideas over the phone.

Boston, MA and South Shore area: Comprehensive drumset instruction with **John Kerr** at **DiCenso's Drum Shop** in Quincy, MA. Call (617) 479-1280 or see **www.polyrhythms.com** for info.

NYC—Tabla. Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

Www.Drummersonly.net—Stix Nickson is accepting a limited number of drumset and percussion students, Port St. Lucie, West Palm Beach, Florida. Tel: (772) 337-4002. Digital recording facilities and sound reinforcement available.

Play-along music for drums and guitar, instructional books and videos—all levels. Www.powerjamms.com, or call toll-free (877) 448-3786.

Drum lessons in your home. Long Island, NY—Nassau/Suffolk areas. Rates depend on location. Call Mike, (631) 643-1434. Www.mikesofia.net.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

Wanted

Vintage Drums—Immediate cash for Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy, **Tel: (800) 729-3111** or (641) 693-3611, **vintagedrum@lisco.com.**

Any K Zildjian (Istanbul) cymbals and Paiste Formula 602 cymbals. Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (616) 364-0604. Fax: (616) 363-2495. Email: blairndrum@aol.com.

Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's americandrumschool.com.

Electrocute your kit! Www.DrumTriggers.com.

Www.drumradio.com. News, clinics, interviews, contests, and favorite stars. Join Rick Watts, your host each week at **www.drumradio.com.** Free clinic.

Make money teaching drums! Www.brookemccloud.com/productsbooks.htm.

Vintage Corner

For Sale

Vintage Drum Center—Buy with confidence from an expert! Ludwig, Slingerland, Rogers, Gretsch, Zildjian, and more. Money-back guarantee. Www.vintagedrum.com. Tel: (800) 729-3111.

Professional Appraisal Service. Vintage Drum Center. Www.vintagedrum.com/drum_appraise.htm.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat, tel: (415) 458-1688, fax: (415) 458-1689.

BackBeat Drums Vintage & Restored drums, cymbals, stands, and parts. **Tel: (208) 265-4336**, www.backbeatdrums.com.

For the finest in vintage drums/cymbals, it's Blair N Drums! Since 1987. We feature: K Zildjian (Istanbul) and Paiste Formula 602 cymbals. Also, drums by Gretsch, Rogers, Ludwig, Leedy, etc. Layaways available! Please call only to buy, sell, trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495. Email: blairndrum@aol.com.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

Www.drumschool.com: 300 sets, 600 snares. (800) 810-DRUM.

The Ludwig Book! by Rob Cook. Business history and dating guide, 300 pages (64 color), Wm. F. Ludwig II autobiography, books on Rogers, Leedy, Slingerland, calfskin heads, gut snares, and more. Contact Rebeats, tel: (989) 463-4757, Rob@rebeats.com, Web site: www.rebeats.com.

Wanted

Immediate cash—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (641) 693-3611, **vintagedrum@lisco.com**.

Any K Zildjian (Istanbul) cymbals and Paiste Formula 602 cymbals. Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (616) 364-0604. Fax: (616) 363-2495. Email: blairndrum@aol.com.

Unusual-finish drums: swirls, stars, top hats, engraved, etc. Also **Camco**, George Way, Gladstone, and Ringo drums. (800) 839-6634.

Miscellaneous

Www.vintagelogos.com. Vintage-style logos for kick drums.

Www.MusiciansContact.com. Need work? Paying jobs and resumes online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. Www.musicianreferral.com.

Now accepting artists. Wholesale distribution. **Set-Fire Records**, PO Box 759, Springfield, LA 70462-0759.

Drum Bum: T-Shirts and gifts. Www.drumbum.com.

IN **MEMORIAM**

Don Lamond
Big Band Great

Veteran jazz and big band drum stylist Don Lamond died this past December 23, as the result of a brain tumor. He was eighty-two.

Although Don had a varied career, it was as a big band drummer that he made his reputation. His career began in the early 1940s with the Sonny Dunham and Boyd Raeburn bands. In 1945 he moved into the "hot seat" with Woody Herman's famous first Thundering Herd, replacing the legendary Dave Tough. Don continued in the drum chair with Woody's second Herd. In both bands his playing was characterized by a dynamic swing pulse, a beautiful touch, and a great drum sound. Don brought an original and slightly unconventional style to the band that was perfect for its "modern" approach. His drumming was solid and supportive, yet it always injected an energy and drive that kept the band on the cutting edge.

After leaving Woody, Don continued to perform with jazz stars like Benny Goodman, Artie Shaw, Harry James, Duke Ellington, Charlie Parker, Lionel Hampton, Thelonious Monk, Gerry Mulligan, and Stan Getz. He was also the beat behind some of the greatest female vocalists, including Anita O'Day, Lena Horne, and Billie Holiday.

Don was an important figure in the seminal days of television in the 1950s, serving as house drummer for the Steve Allen, Perry Como, Pat Boone, and Gary Moore shows. And when the recording industry took off, Don took off with it. From the mid-'50s until 1970 Don was a first-call studio drummer in New York, often playing up to four sessions in a single day.

Don moved to Orlando, Florida in 1972, where he became co-bandleader at the Top Of The World nightclub at Walt Disney World. Anchoring the club's orchestra for eighteen years, Don backed such stars as Rosemary Clooney, Mel Tormé, and Peggy Lee. He also led his own big band until his retirement only a few years ago.

In 2003 Don was included in the August *MD* feature "Distant Thunder: The Great Drummers Of Woody Herman." In that same year he was recognized for his contribution to drumming history by the editors of *Modern Drummer*, who presented him with *MD*'s Editors Achievement Award.

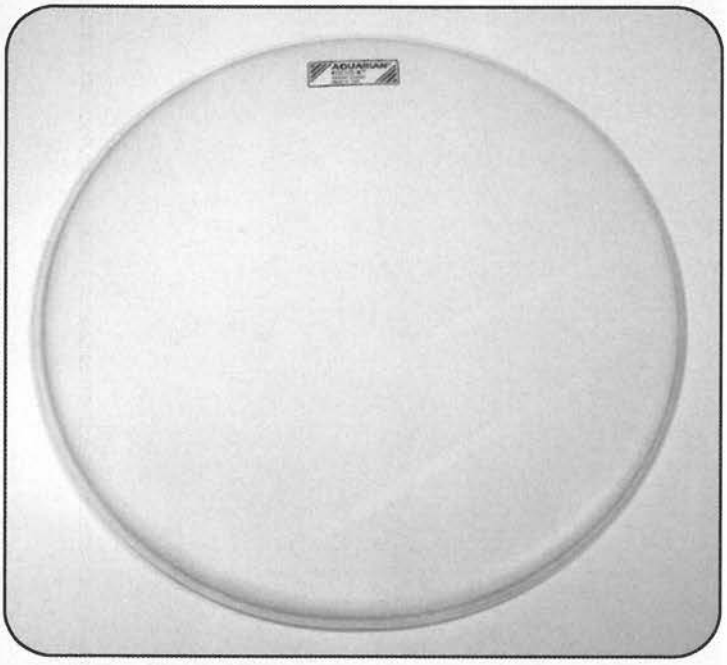
As one musical colleague put it, "Don never went where you expected him to go, but the time was always there. Musicians loved to have him in a band. Don always came to play."

Don with Woody Herman in the mid-1940s

AQUARIAN®

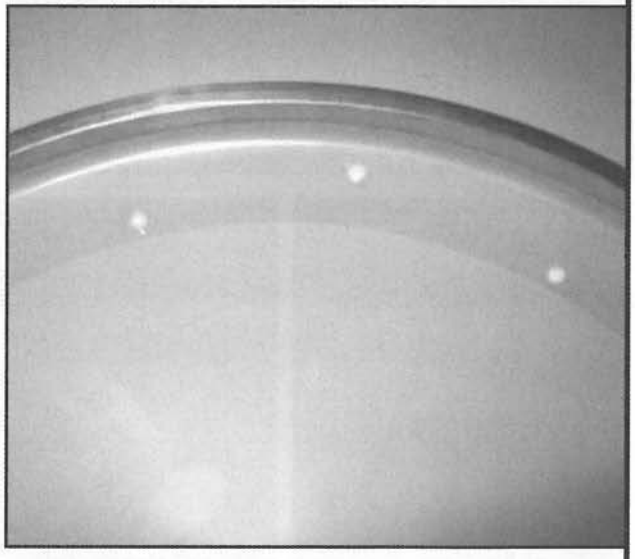
Advanced Design = Advanced Performance

"FOCUS-X™"
Snare Drumhead



A texture coated head with a unique "vented" muffling ring tucked into the hoop on the underneath side of the head. Available in 14" and 13" sizes.

- ***Full and articulate sound***
- ***No unwanted ring***
- ***Sensitive snare response***
- ***Satin Finish™ Texture Coating***
- ***Extremely versatile***
- ***Great with sticks or brushes***



View of the "vented" muffling ring.
(Patent Pending)

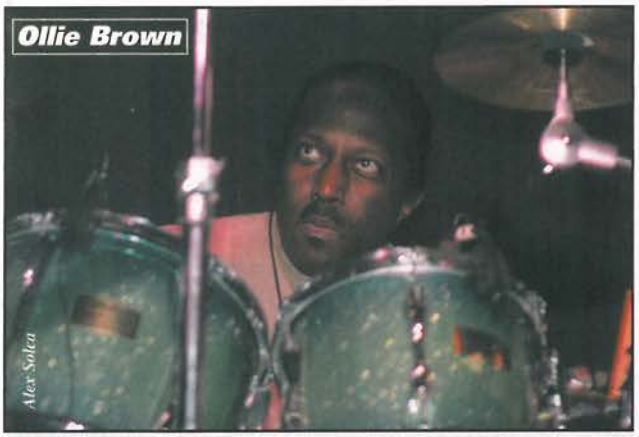
AQUARIAN®
1140 North Tustin Ave., Anaheim, CA 92807
(714) 632-0230 ▪ Fax (714) 632-3905
e-mail: info@aquariandrumheads.com
www.aquariandrumheads.com

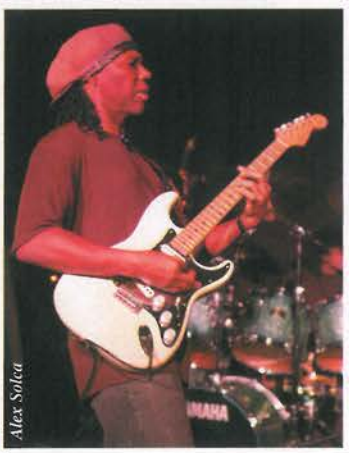
Tony Thompson Benefit

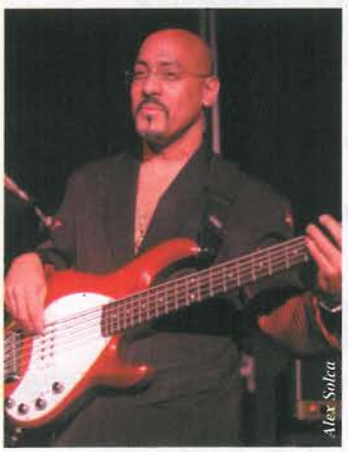
The Tony Thompson Benefit was held in Los Angeles this past December 16. The event brought together music professionals and fans to celebrate the life of the late rock and R&B drummer, who passed away on November 12. Together they raised money to help alleviate some of the financial stress incurred by Tony's family during his illness.

At the benefit, musicians who worked with Tony over the past thirty-five years performed the music he helped to create during that time. Nile Rodgers, Carmine Rojas, Michael DesBarres, Jean Beauvoir, Michael Paige, and drummers **Tal Bergman**, **Ollie Brown**, and **Jason Harris Smith** were among those who brought down the house.

Tony's widow, Patrice, stated, "I want to extend my thanks to those who donated their time to celebrate Tony's life. It means a great deal to our family to receive such an outpouring of support." Organizer Suzanne McCafferty added, "If it weren't for companies such as Yamaha, Zildjian, Sennheiser, Fender, DD Music Complex, Sam Ash Music, and many more, our raffle wouldn't have been as successful as it was. We thank all of them for their generosity." For further information or to make a tax-deductible donation, visit www.tonythompsonfund.com.







Guitarist/producer Nile Rodgers (left) and bassist Carmine Rojas worked with Tony Thompson on dozens of hit recordings.

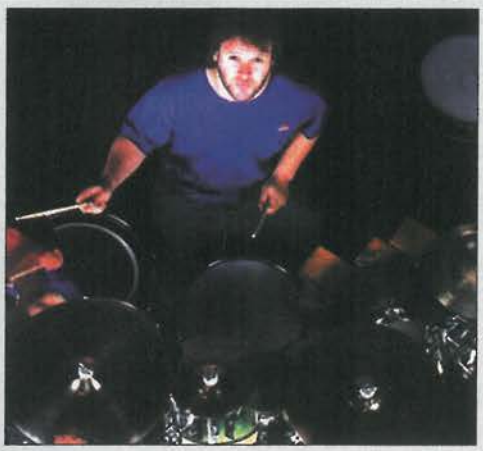
Indy Quickies

Chris Brewer has been named US artist relations manager for **Meinl Cymbals & Percussion**. "This addition became necessary due to our steadily increasing roster of US artists," says Norbert Saemann, Meinl's manager of artist relations worldwide. Chris's background includes working at Studio Instrument Rentals (SIR) in Los Angeles and Nashville. He was in charge of the percussion department, working closely with artists, drumtechs, and production offices. He also handled road teching for artists like Jane's Addiction, The Dixie Chicks, and Enrique Iglesias. Chris can be reached at Meinl's Nashville office: (615) 227-5090 or via email at cbrewer@meinlusa.com.

Latin Percussion's Web site, www.LPmusic.com, has a new look, with many new and expanded sections. Navigation is easy with new drop-down menus. Sections now offered include Product Showcase, Hear Our Instruments (sound samples in Quicktime, RealAudio, or MP3), Online Video Lessons, Lessons From The Pros, Tech Support, Players Roster (artist bios), Top Player's Setups, CD Reviews, Online Video Performances (Quicktime and RealVideo), and a variety of contests.

Billboard and **Berklee College Of Music** have partnered in an online career center for music industry professionals and musicians. Located on the BerkleeMusic.com Web site, the venture offers job listings and career resources specifically tailored to music-related vocations. According to Berklee associate vice president Dave Kusek, "The goal of the project is to create the largest database of jobs and gigs in the music business on the planet." A $49 Passport membership provides access to the job listings, which are broken down by performance, production, writing, business, and education opportunities. Membership also allows individuals to tap into a growing well of developmental resources and a personal multi-media directory page. There is no cost to companies or individuals for posting employment listings.

Drummer **Jon Fishman** and his bandmates in **Phish** will donate the proceeds from their digital download service, LIVEPHISH.COM, to The Mockingbird Foundation. The non-profit foundation, which was created and is run by Phish fans, supports music education for children. LIVEPHISH.COM offers unedited soundboard recordings of select Phish concerts in MP3 and CD-quality FLAC files.



The Mockingbird Foundation has made nearly $200,000 in grants since its inception in 1997. Recipients have included schools, community centers, workshops, camps, and scholarship programs from Maine to California. The foundation's funding guidelines define music education somewhat unconventionally, thus enabling the foundation's efforts to go beyond schools to hospitals, shelters, and foster homes. For information on The Mockingbird Foundation, including donation guidelines and lists of past grant recipients, visit http://mockingbirdfoundation.org.

Pro-Mark has recently become the official drumstick and mallet supplier for WGI Sport Of The Arts. Company president Maury Brochstein states, "Pro-Mark has been involved with the percussion side of WGI since the beginning. We were one of the original sponsors, and over the years we've enjoyed watching and participating in the growth of this activity." Pro-Mark was also the first drumstick maker to market a stick designed especially for indoor drumline use. The DC12i Kwik-Stik was introduced in 1995 and remains a popular choice for indoor ensembles. Since then, Pro-Mark has added several more drumstick and mallet designs. For more information, call (877) PRO-MARK, or surf to www.promarkdrumsticks.com.

J. D'Addario & Company, makers of Evans drumheads and specialty drumkeys, has acquired **HQ Percussion Products**. The HQ line includes RealFeel practice pads, SoundOff drumset silencers, and ShineOn cymbal polish. According to a company spokesman, "The addition of HQ to the JDC product family reinforces our commitment to be the number-one percussion accessories manufacturer in the market."

Kevin Kearns has been named vice president of Modern Drummer Publications. In addition to his new position, he will retain his duties as editor/ co-publisher of *Drum Business* and Web site director for *Modern Drummer*.

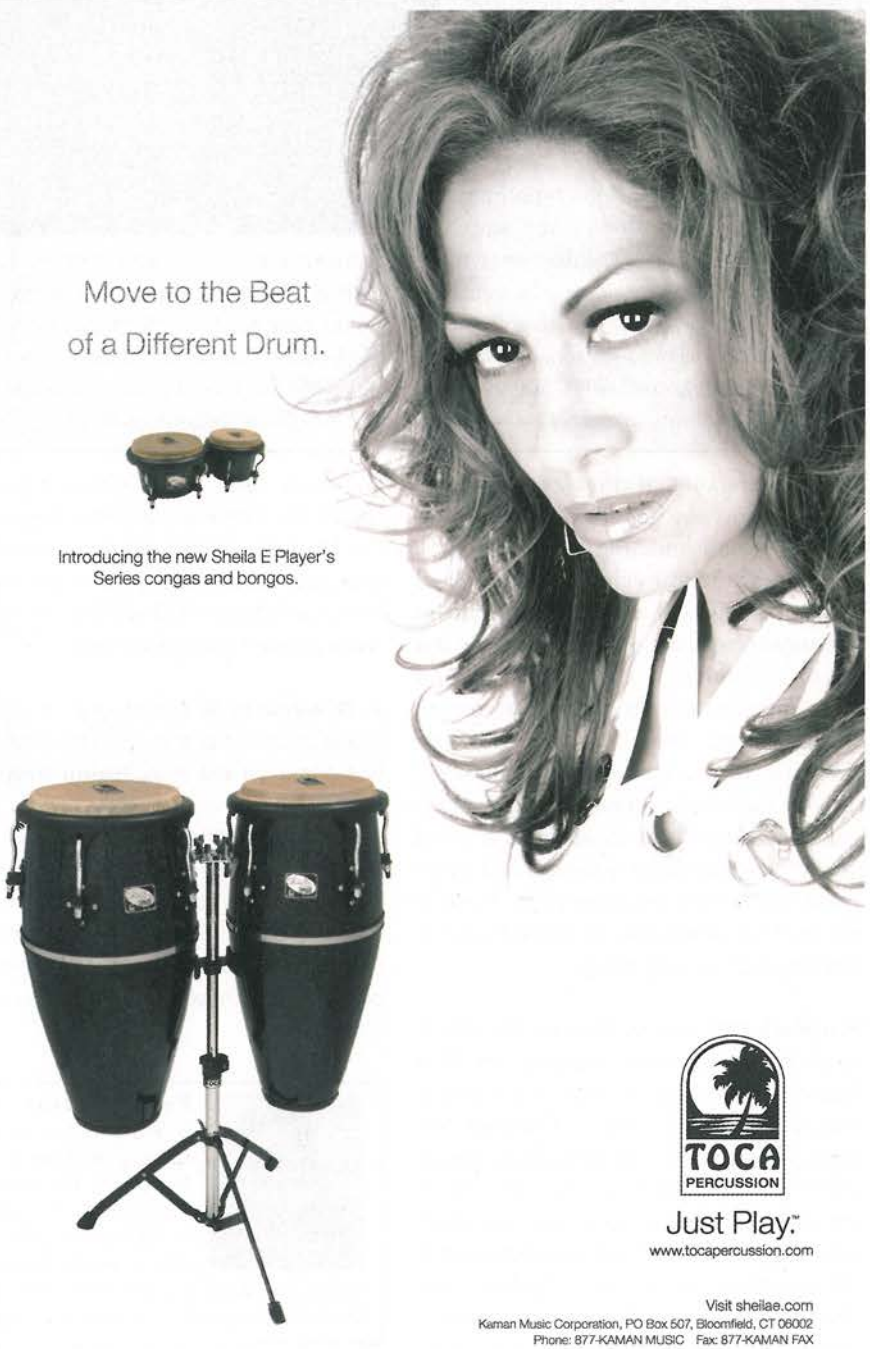
Who's Using What

Meinl has added drummer **Tom Brechtlein** (Chick Corea, Al Di Meola, Robben Ford, Brandon Fields, Frank Gambale, Wayne Shorter) to its roster of percussion artists. Tom uses Meinl Steelbells, tambourines, and mini timbales as part of his setup.

Studio drummer and producer **Craig Krampf** is endorsing Ultrasone's HFI 550 headphones for live and studio applications.

Protection Racket Drum Mats have been designated as an "Official Hard Rock Live Product" after being taken on board by the Hard Rock Cafe chain. The mats will be used by drummers at all Hard Rock Live venues.

Paul Crosby (Saliva) is Meinl's latest cymbal artist. Paul plays Amun and Lightning Series cymbals.



Quick Beats

Mike Wengren
(Disturbed)

What are some of your favorite grooves?
Matt Cameron on "Outshined" (Soundgarden), Danny Carey on "Sober" (Tool), Dave Grohl on "No One Knows" (Queens Of The Stone Age), Dave McClain on "The Blood, The Sweat, The Tears" and "Bite The Bullet" (Machine Head), everything by Vinnie Paul (Pantera), everything by Scott Travis (Judas Priest, Racer X), Morgan Rose on "Black" (Sevendust), and Lars Ulrich on "Sad But True" (Metallica).

What song makes you say, "I wish I played on that one"?
I would never think I could do a better job than any of the original drummers—but it sure would be fun to try. (See the previous question for the songs.)

If you could put together an imaginary superband, who would be in it?
I already play in my dream band, Disturbed.

THE 14TH ANNUAL INTERNATIONAL

CUSTOM AND VINTAGE DRUM SHOW

The Chicago Show

THE WORLD'S LARGEST AND LONGEST-RUNNING CUSTOM AND VINTAGE DRUM SHOW
SATURDAY AND SUNDAY, MAY 15-16, 2004 · KANE COUNTY FAIRGROUNDS · ST. CHARLES, ILLINOIS

EXCLUSIVE ARTIST APPEARANCES

Johnny Craviotto

courtesy of:
Rebeats, Craviotto Drum Co.,
Not So Modern Drummer

Steve Smith

courtesy of:
Rebeats, Sonor, Zildjian, DW,
Vic Firth, Shure, Puresound,
Remo and Hudson Music

Joel Spencer

courtesy of:
Rebeats, Premier, Regal Tip, Aquarian,
Steve Maxwell's Drum Shop

EXHIBITORS AND SPECIAL GUESTS

Acoustic Woods
John Aldridge
Rob Cook
Craviotto Drum Co.
C&C Drum Co.
Blair N Drums

Drum Headquarters
Drum Solo
Drum Workshop
Drummer's Galaxy
Dunnett Classic Drums
Huber & Breese

Jake Jerger
Ludwig Drum Co.
Wm. F. Ludwig II
Wm. F. Ludwig III
Joe Luoma
Not So Modern Drummer

Doyle Pendock
Gregg Potter
Puresound Percussion
Rebeats
Lee Ruff
Chuck Scalia

Skins 'N' Tins
Smith Drums
Tempus Drums
Vaughncraft Percussion
Vintage Drummer
and many, many more...

STEVE MAXWELL VINTAGE & CUSTOM DRUMS · Premier · SHURE · REBEATS · SONOR · REMO · VIC FIRTH · CRAVIOTTO

REGALTIP · Zildjian · puresound · MODERN DRUMMER · dw · HUDSON MUSIC · NOT SO MODERN DRUMMER · AQUARIAN DRUMHEADS

for tickets and information call 989-463-4757 or go online at www.rebeats.com/drumshow2004

Enter To WIN One Of These Fabulous Prizes In The Great Gretsch Giveaway!

First Prize

One lucky winner will take home this beautiful 9 piece Custom Series Gretsch kit! The winner can choose from Gretsch's Nitron Covered, Satin, or Gloss finish. Plus, the kit comes loaded with Sabian AAX cymbals, a Gibraltar rack and accessories, Toca doumbeks, mini timbales, and accessories, a set of TKL GuardRail drum cases, and Vic Firth Players Label sticks and stick bag!

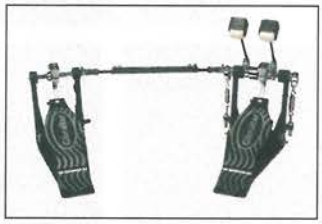
Consumer Disclosure

1. To enter: Send a $3\frac{1}{2}$" x $5\frac{1}{2}$" or 4" x 6" postcard with your name, address, telephone number, and email address (if applicable) to: Modern Drummer/Great Gretsch Giveaway, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each hand-written entry must be mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 4/1/04 AND ENDS 6/30/04. POSTCARDS MUST BE POSTMARKED BY 6/30/04 AND RECEIVED BY 7/6/04. 5. The winner will be selected by random drawing on July 13, 2004 and notified by phone on or about July 14, 2004. 6. Employees and their immediate families of Modern Drummer, Gretsch, TKL, Sabian, Vic Firth, and Kaman, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except in Florida and the Province of Quebec), 12 years of age or older. Void where prohibited by law. 9. One prize awarded per household per contest. 10. Grand Prize: (1) One winner will receive a Gretsch Custom Series nine-piece drumkit, in winner's choice of any Gretsch Nitron Covered, Satin, or Gloss lacquer finish, a 6x13 2by4 Maple/Brass Free Floating Snare Drum, and a $5\frac{1}{2}$ x 8 Mighty Mini Steel Snare; (1) one Gibraltar Curved Rack with (2) two side extensions, a complete assortment of Gibraltar boom arms, and rack mounting accessories; (1) one Gibraltar Hi-Hat stand, a Gibraltar double pedal, and (2) two Gibraltar snare stands; Toca Percussion including Dual Doumbeks with stand, Mini Timbales, a Jingle Snare with mount, and a Cowbell; Sabian cymbals including (2) two 6" AAX Splash cymbals, 8", 10" and 12" AAX splashes, 16", 17", and 18" AAX Stage crash cymbals, a 20" AAX Chinese ride cymbal, 16" and 18" AAX Chinese cymbals, and (1) one pair of 14" AAX Stage Hats; a complete set of TKL Guardrail drums cases; (36) thirty-six pairs of Vic

Second Prize

A Gretsch Catalina Club Bop Set in Silver Sparkle Nitron Finish! Included with this kit are a set of Sabian HHX Evolution Performance cymbals, a Gibraltar Flat Based hardware pack, Toca mini timbales and accessories, and Vic Firth Players Label Sticks and stick bag!

Third Prize



A Gretsch New Classic Black & Gold 6½x14 brass snare! Plus, a Gibraltar direct-drive double pedal, a Sabian XS20 Performance cymbal set, Toca accessories, and Vic Firth Players Label Sticks and snare bag.

GRETSCH

Gibraltar HARDWARE

VIC FIRTH

TOCA PERCUSSION

TKL WORLD-CLASS CASES

SABIAN

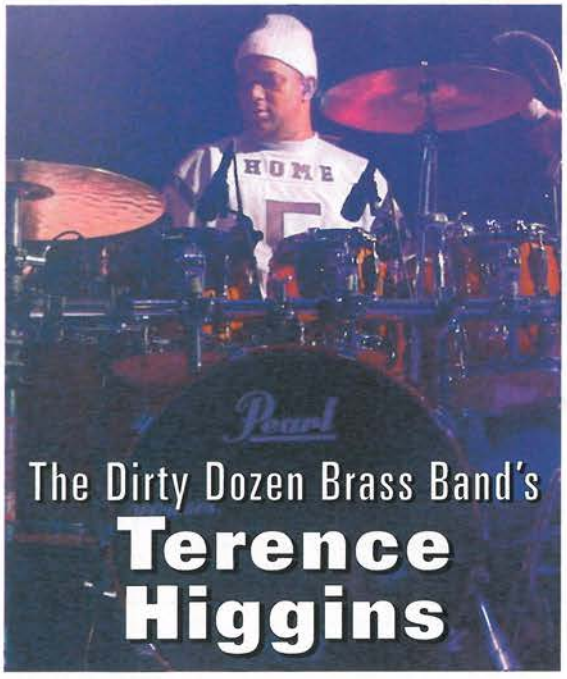
Firth Players Label sticks with the winner's name printed on them, and a Vic Firth embroidered leatherette stick bag. Suggested retail value: $16,050. Second prize: (1) one Gretsch Catalina Club Bop four piece set in Silver Sparkle Nitron Finish; Gibraltar Flat Base hardware pack including a snare stand, a hi-hat stand, a boom stand, a cymbal stand, and a Single Strap Drive Intruder pedal; Toca Percussion including an 8" Mini Timbale with mount, a Lo Cha Cha Cowbell, and a Hi-hat Tambourine; (1) one Sabian HHX Evolution Performance set that includes a pair 14" Evolution Hats, a 16" Evolution crash, a 20" Evolution ride, and a Hardshell case; (24) twenty-four pairs of Vic Firth Players Label sticks with the winner's name printed on them, and a stick bag. Suggested retail value: $3,120. Third Prize: A Gretsch New Classic Black & Gold 6½ x 14 Brass snare drum, a Gibraltar direct-drive double pedal, a Sabian XS20 Performance Set that includes a pair of 14" hi-hats, a 16" crash, a 20" Ride, and a Hardshell case; a Toca Clave Block with a Gibraltar mount, and a Toca Lo Cha Cha Cowbell; 12 pairs of Vic Firth Players Label sticks with winner's name printed on them, and a stick bag. Approximate suggested retail value: $2,070. 11. Approximate retail value of contest: $21,050. 12. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, write to Modern Drummer Publications/Great Gretsch Giveaway/Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.

COMING IN **JUNE**

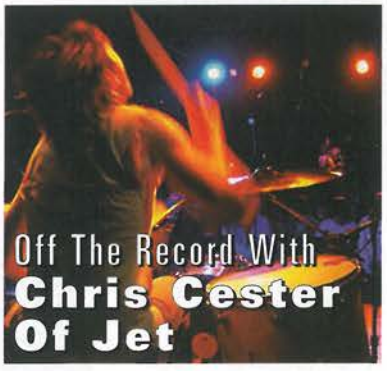
GREAT GEAR!

MD's 2004 Equipment Guide

Metal Great
Vinnie Paul
Has A New Plan



The Dirty Dozen Brass Band's
Terence Higgins



Off The Record With
Chris Cester Of Jet

The Descendents'
Bill Stevenson
Punk Legend

A Different View With
Buddy Rich Saxman
Steve Marcus

Check Out
MD ONLINE

Check Out Our Web Exclusive Archives

No Doubt's **Adrian Young**

Audioslave's **Brad Wilk**

Bon Jovi's **Tico Torres**

New Found Glory's **Cyrus Bolooki**

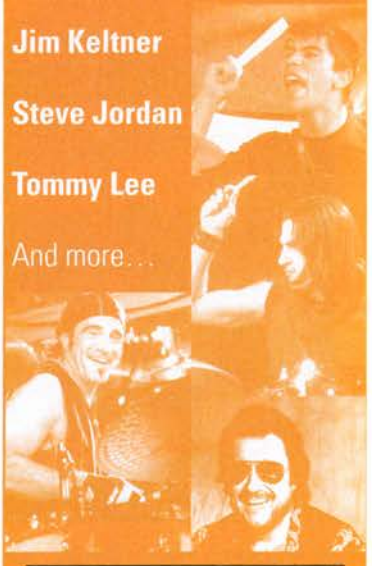
MTV's **Damien Fahey**

Jim Keltner

Steve Jordan

Tommy Lee

And more...



KEEP UP
Check out MD Online for the latest information and the hottest news.

www.moderndrummer.com

From Today's Blazing Young Players...

...Jon Theodore (Mars Volta),
Morgan Rose (Sevendust),
Mike Cosgrove (Alien Ant Farm),
Scott Underwood (Train),
Adam Deitch (John Scofield),
Keith Carlock (Sting),
Mike Marsh (Dashboard Confessional),
Steve Jocz (Sum 41),
Steven Drozd (Flaming Lips),
Shannon Larkin (Godsmack),
Travis Barker (Blink-182),
Stanton Moore (Galactic),
William Goldsmith (The Fire Theft)

...To The Legends Of Drumming...

...Steve Gadd, Jim Keltner,
Steve Smith, Hal Blaine,
Glen Velez, Terry Bozzio,
Jack DeJohnette, Jeff Hamilton,
Simon Phillips, David Garibaldi,
Roy Haynes, Zakir Hussain,
Omar Hakim, Airto,
Rod Morgenstein, Billy Cobham,
Ringo Starr, and more

Hot New Players
to Seasoned Veterans.

MODERN DRUMMER®

COVERS IT ALL!

Subscribe Toady.

www.moderndrummer.com

Not-So-Magic Lamp

Doug Burgess received this 1952 Ludwig set when he was nine years old. He used it until he was forty-five, at which time he retired from playing. He then made a lamp (!) out of the floor tom by replacing the heads with 16" colored vinyl records and installing a light bulb inside the drum.

Doug's son Bob and drum craftsman James Evangelos agreed that this lamp conversion was a near-sacrilegious thing to do. They decided to restore the kit for Doug. Says James, "It's rare to find a set of 1952 Ludwig drums at all, let alone a set that still belongs to the original owner after fifty years."

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

A great sounding and feeling instrument
can free your inner voice.
Finding it is like falling in love.

The Gretsch Vinnie Colaiuta Signature Drum Kit:
18 X 22 bass, 7 X 10 and 8 X 12 mounted toms,
14 X 14 and 16 X 16 floor toms, and 5 X 14 matching snare
in Vinnie's Custom White Wash Lacquer finish.

play what you love

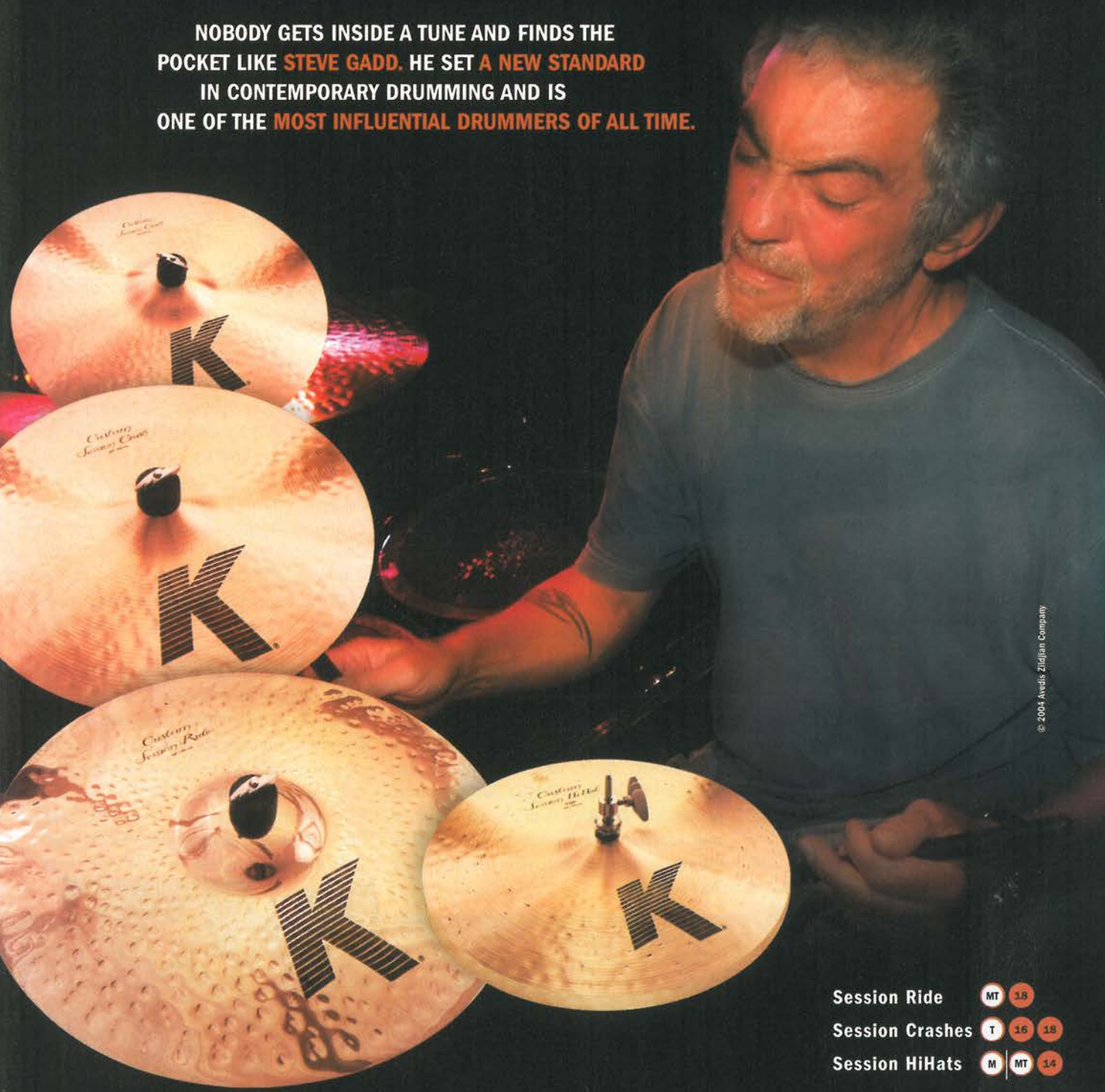
GRETSCH U.S.A.

that great gretsch sound

Kaman Music • P.O. Box 507, Bloomfield, CT 06002 • www.GretschDrums.com

The Steve Gadd Sound.

NOBODY GETS INSIDE A TUNE AND FINDS THE POCKET LIKE STEVE GADD. HE SET A NEW STANDARD IN CONTEMPORARY DRUMMING AND IS ONE OF THE MOST INFLUENTIAL DRUMMERS OF ALL TIME.



© 2004 Avedis Zildjian Company

Session Ride MT 18
Session Crashes T 16 18
Session HiHats M | MT 14

INTRODUCING THE *NEW* K CUSTOM SESSION LINE DESIGNED BY THE ZILDJIAN SOUND LAB AND STEVE GADD.
18" SESSION RIDE, 16" AND 18" SESSION CRASHES, 14" SESSION HIHATS.

LOOK FOR THE NEW TRIBUTE DVD AVAILABLE THIS SPRING.

ZILDJIAN.COM/FRESH

K Custom Series

Zildjian